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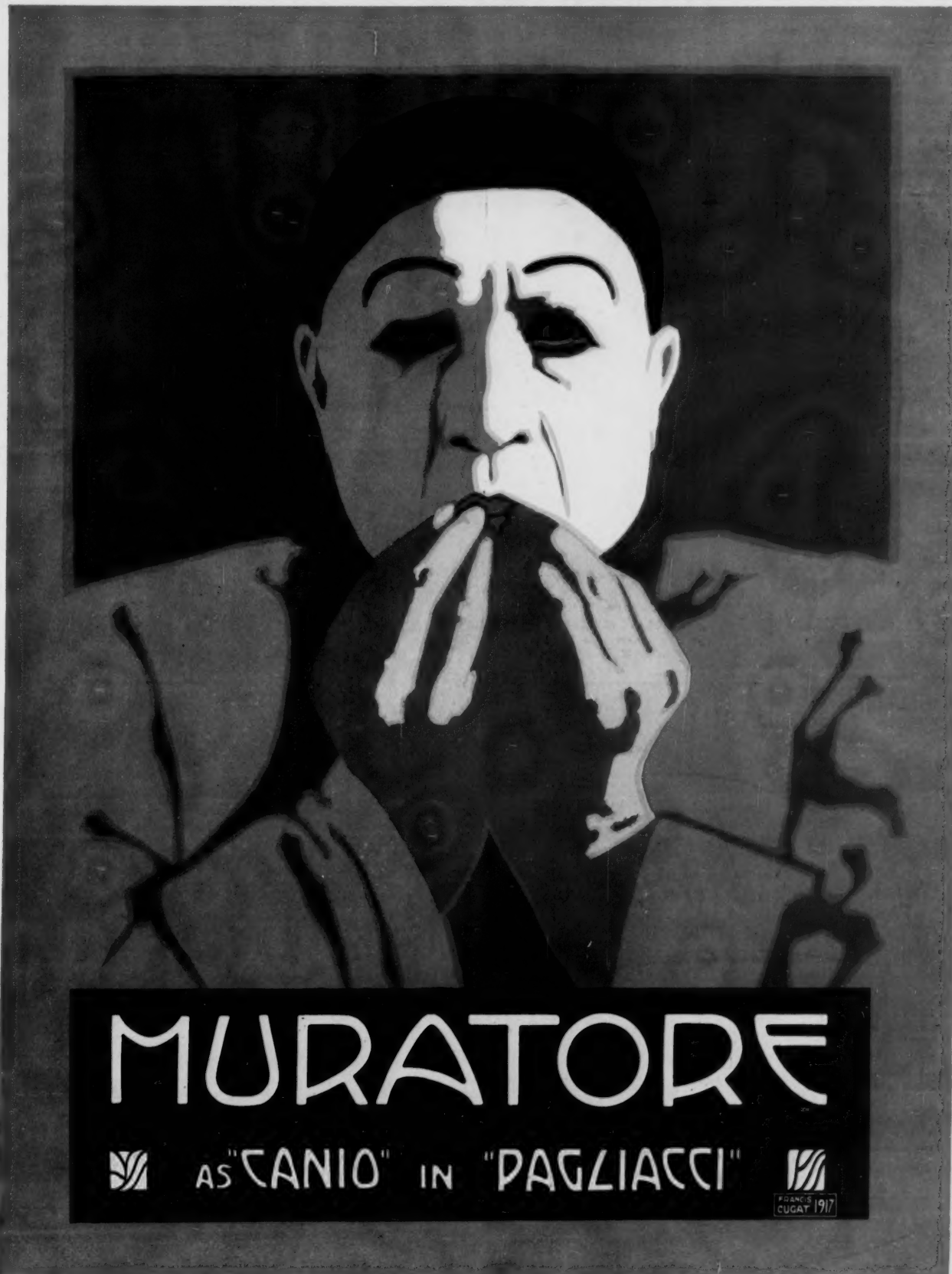
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PHILHARMONIC FESTIVALIZES BRAHMS AND BEETHOVEN

Conductor Stransky and His Players Give Notable Readings—Beethoven's Ninth Symphony Played—
New Choral Society, Louis Koennenich,
Rudolph Ganz, Assist Successfully

The Philharmonic Society began its Beethoven-Brahms Festival on Thursday evening, January 17, with a program which included the Brahms "Tragic" overture and "Song of Fate," and Beethoven's ninth symphony. A great deal of interest centered in the first public appearance of the New Choral Society, Louis Koennenich, conductor. The organization covered itself with glory. Better choral singing has not been heard in New York this season, in fact, the present writer has heard nothing as good as the work of the chorus in the wonderful and inspiring "Song of Fate." There was correct intonation, a round, full quality of tone, even in the almost impossible passages of the ninth symphony, and careful and effective shading. It was a remarkable demonstration of what Louis Koennenich is able to do with a choral body, though it must be admitted that he had a good foundation to work upon in the large number of singers which deserted the Oratorio Society to follow him into the New Choral Society. Mr. Koennenich himself conducted the "Song of Fate" with all his accustomed skill, musicianship, and propulsive temperament. There was a hearty welcome for him when he came in, and repeated recalls rewarded him after the fine performance.

The idea that the Beethoven ninth symphony, because it is the latest and greatest of his works in that form, must at the same time be his best, has long ago been exploded. Only one movement, the scherzo, with that famous flash of genius in the tympani solo, really represents the immortal master at his best.

Mr. Stransky lent all his vigor and knowledge to the reading, and the result was a creditable performance of what is one of the most difficult works in existence. The chorus, even the sopranos, bore itself valiantly in the face of the almost unconquerable difficulties of the score. The orchestra played at its best, and the magnificent scherzo in particular was done with real virtuosity.

The soloists were Grace Kerns, soprano; Alma Beck, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass. For them too Beethoven wrote most unvocal and ungrateful parts, which, through the notable ability of each member of the quartet, were made to sound as near as possible like the vocal music which they in reality are not. There was a very large audience which applauded enthusiastically after each number, and with especial heartiness at the close of the symphony. The same program was repeated on Sunday afternoon, January 20.

Ganz Plays Brahms First Concerto

Rudolph Ganz performed the feat of making beautiful Brahms' first piano concerto, with the help of the Philharmonic Orchestra in Carnegie Hall on Friday afternoon, January 18. Of the merits of this austere and lengthy work opinions are divided even at this late date. One man's meat is another man's poison, so it is said. It may also be remarked that some musicians consider this concerto meaty enough, but tainted with melodic ptomaine. It was a work on which Brahms spent much time, partly as a symphony, partly as a sonata, and partly rewritten during a period covering five years. It was not dashed off in the white heat of inspiration, and the pianist who attempts to interpret it must be careful to add the nervous vigor and the dash which were a little dulled by the length of time Brahms spent in fashioning this technically perfect work. Rudolph Ganz supplied the necessary spirit and with his intelligently clear phrasing and faultless finger execution made Brahms almost lovable to the way-faring man. The applause he received was enough to show the measure of his success before a Philharmonic audience. Brahms' "Tragic" overture preceded the more youthful concerto. Conductor Josef Stransky laid more stress on lyrical beauties than on the tragic element. In fact Brahms must have been in a dilemma for names when he called his formal and well developed movement a tragic overture. If this is tragic what is Beethoven's "Coriolanus?" And what, too, is the C minor symphony, Beethoven's fifth, which filled the second part of the program with familiar themes and harmonies? Brahms never was dramatic enough to be tragic. His work is serious enough—too serious at times—but it is reflective and brooding, not dramatic. The "Tragic" overture and the D minor piano concerto were the Brahms half of this concert of the Beethoven-Brahms festival series. Beethoven's Fifth Symphony has been played so often, so variously at the Philharmonic concerts since 1842, when the first concert of the society

began with it. Mr. Stransky's reading of it has now been heard so often in New York that no further comment need be made except to say that it was listened to with the utmost attention by an audience that completely filled the hall on Friday afternoon. Actions speak louder than words.

Tschaikowsky-Wagner Program

Last Saturday afternoon, January 19, Carnegie Hall held one of the largest audiences in the history of that vast edifice. The occasion was a program comprising Tschaikowsky's "Pathetic" symphony, and Wagner's "Faust Overture," "Meistersinger" prelude, prelude and love-death from "Tristan and Isolde," and "Tannhäuser" overture. The audience was enthusiastic to the point of hysteria. Especially after the third movement of the symphony, and after the "Meistersinger," loud cries of "bravo," cheers, and

(Continued on page 12.)

GALLI-CURCI STATES THAT SHE POSITIVELY WILL SING

Shift of Repertoire Necessitated by Fuel Order—"Isabelle" Postponed—Crimi, Ill, Not Yet in New York—The Sunday Night Hippodrome Concerts—Next Week's Repertoire

The final ruling of the United States Fuel Administration met the desires of all amusement institutions in New York, with the exception of the Chicago Opera Association, whose New York engagement was to have begun Tuesday night at the Lexington Theatre. The organization had the unique distinction of being the only one in the United States discommoded by the Government's mandate. Cleofonte Campanini's original schedule left Monday night "dark" at the Lexington, consequently the new ruling that no performance is to be given Tuesday night put the opening presentation over to Wednesday night, causing the company to lose two evenings, while the other theatres will lose but one.

The initial performance of "Monna Vanna," with Mary Garden, Lucien Muratore, George Baklanoff, Gustave Huberdeau and others in the cast, was transferred to Wednesday night. The offering formerly announced for that evening, "The Jewels of the Madonna," will be given this (Thursday) night with Rosa Raisa, Giuseppe Gaudenzi, Louise Berat, Francesco Daddi, Giordano Paltrinieri and others in the cast. The former opera, "Thais," is changed to Friday night, with a cast including Mary Garden, Hector Dufranne, Charles Dalmores, Gustave Huberdeau and Louise Berat. The two Saturday performances will remain as previously scheduled. In the afternoon, "Romeo et Juliette," with Genevieve Vix, Lucien Muratore, Jeska Swartz, Louise Berat, Alfred Maguenat, Gustave Huberdeau and Octave Dua; at night, Henry Hadley's new American opera, "Azora," with Anna Fitzu, Cyrena van Gordon, Forrest Lamont, Arthur Middleton and James Goddard, with Mr. Hadley conducting.

The performance for Monday night, January 28, remains "Dinorah," with Amelita Galli-Curci, as previously announced.

Seats held for Tuesday night, January 22, under subscription or box office sale, are being exchanged for other performances at the selection of the holders. As the Tuesday night performances are eliminated for the entire four weeks of the season, those who subscribed for this series are given the privilege of exchanging their seats for any performances they wish without confining their selection to any certain night each week.

Galli-Curci Says She Will Sing

A new crop of rumors to the effect that Amelita Galli-Curci would not sing in New York during the Chicago Opera Association were spread about the first of the week. The MUSICAL COURIER knew them to be untrue, but for the sake of making assurance doubly sure, the famous prima-donna was seen by a representative of this paper on Tuesday morning of this week at her New York apartment.

"Indeed, I shall sing," said she. "I have never had any other intention. The sole matter in question between Maestro Campanini and myself was that of my being in the very best condition of my New York debut. I told him that it was impossible for me to sing on the last Saturday evening of the Chicago engagement, as originally planned, and then open in New York on the following Tuesday evening, with the long trip in between, especially considering the long delays incident to all travel this winter. It was not a question of my voice, which has been in splendid condition throughout the season, but of the exhaustion of nervous energy. From the beginning of the 1917-18 season to the end of my season in Chicago, ten days ago, I sang no less than forty-seven times in two months and a half. I felt that I needed and deserved a rest in order to do justice to Maestro Campanini and myself in my New York debut. As soon as I explained the matter to him, he quite agreed, with me, and arranged that I should have the last week of the Chicago season and the first week of the New York season for rest. So here I am resting, and next Monday evening you may positively expect to hear me in 'Dinorah' at the Lexington Opera House. I am looking forward to my New York debut with great pleasure and am extremely pleased to hear that the public is taking much interest in it."

Chicago Opera Sunday Night Concerts

Beginning next Sunday evening, January 27, there will be a series of four Sunday evening concerts given at the New York Hippodrome by the artists of the Chicago

(Continued on page 12.)



© Victor Georg, Chicago.

AMELITA GALLI-CURCI.

The coloratura soprano of the Chicago Opera Association, who made the most sensational hit of years with that organization in the season of 1916-17, and has continued to be a star of the first magnitude during the present winter season in Chicago. Also in concert she has been scoring phenomenal successes everywhere. New York has never heard her, but will have that privilege next Monday evening, January 28, when Cleofonte Campanini begins the second week of his New York season. Her New York debut will be in the title role of Meyerbeer's "Dinorah."

CHICAGO SEASON CLOSES

Meta Reddish Earns Ovation as Gilda

(By Telegram)

Chicago, January 20, 1918.

The Chicago season closed Saturday evening, January 19, with a magnificent performance of "Rigoletto" which evoked the enthusiastic approval of a large audience. Stracciari in the title role again won a great personal triumph. There was a new Gilda in Meta Reddish, the American soprano, who made her debut with the company. An idea of her success may be had from the fact that she was obliged to repeat the "Caro nome" and recalled no less than twenty times after the third act. The usual supporting cast, including Jessica Swartz and Messrs. Arimondi Nicolay and Berat, was excellent. Nadal, as the Duke, hardly reached the standard of the others.

R. D.

Dr. Kunwald at Fort Oglethorpe

According to the New York Staats-Zeitung of January 19, Dr. Ernst Kunwald, formerly conductor of the Cincinnati Orchestra, is not interned at Fort Thomas, Ky., as was reported last week, but has been transferred instead to Fort Oglethorpe, in Georgia, where he is to remain until the end of the war.

THE VOICE OF YOUTH

This is not an article on singing, but tells how Mana Zucca tried many things before she discovered that her forte was composition; and reveals why Mischa Levitzki does not like modern composers, but loves Beethoven

Two Interviews by Claire Ross

What Miss Zucca Says

"Yes, I've tried everything musically and gotten well up on several ladders, but they were the wrong ones. I even took up dramatic work in London and took up the role of Lady Macbeth."

"In my experimental days I was ultra modern, suffered from an overdose of Stravinsky. I found that it was easier to write dissonances than melody. I recovered."

"Brahms has influenced me more than any one else."

"Oh, if only I could find a man I liked half as much as my work."

"On February 3 the New York Philharmonic is to play my 'Fugato Humoresque' on the theme of 'Dixie.' It has already been given by the Cincinnati Orchestra and the Russian Symphony."

"I have three mottos. They are 'work,' 'work,' 'work.'"

"I have two lesser Bibles, 'Jean Christophe' by Rolland, and 'The Orchestra' by Proust."

YOU know how some people just seem to appeal to you—make you feel sympathetic toward them—well, that is the effect Mana Zucca exerted on me when I had the pleasure of meeting her the other day. If I ever had the foolish idea that women who do things are of the business-like "feminist" type, it was completely dispelled by this charming, womanly personality.

The little lady in question was basking before a fire, enjoying herself immeasurably with a box of chocolates (doubtless the offering of some devoted admirer, I noted, mentally) when I appeared upon the scene.

"Come in and warm up," was the cordial invitation. "You see, I am always a frozen turnip."

"And, too, with fuel more precious than pearls?" was my flippant comment. However, I was glad to share the hospitality of the log fire. It made both of us thaw out.

I felt "talky," but restrained myself and gave Miss Zucca the floor by challenging her with this: "You are the exception that proves the rule, that a Jack of all trades is a master of none, or the equally trite saying that a rolling stone gathers no moss. You have done so many things, played piano, sung, written, composed and you've done them all well. How dare any one woman be so versatile?"

Miss Zucca replied, "You are accusing me of being fickle and that isn't true. I always have composed. That noted instructor, Alexander Lambert, first took me as a piano pupil on the strength of my compositions, and it was through them that I got into the so-called Master Class in Berlin, under Buroni. Von zur Muehlen, in London, was attracted by this phase of my work. When I was five years old I heard Liszt's second rhapsody, went to the piano, pretended to read the music, though I didn't know a note, and played it by ear, improvising as I went on. At eight I was taking lessons in harmony from Herman Spielter here in New York."

"But you must admit that together with this composing you have been doing many other things?"

"Yes, I've tried everything musically and gotten pretty well up on several ladders, but they were the wrong ones. I even studied dramatic art in London under Kate Rorke, did Shakespearean roles with her, and took up the role of Lady Macbeth." At this I couldn't help smiling, for the pretty winning Mana Zucca as the hard Scotch lady appealed to my sense of humor.

Miss Zucca explained alertly, "You know we often have to do many things until we can concentrate on what really is congenial to us. I played the piano, concertized on it, and sang. In the very early stages of my career I played the violin and the flute. The trouble with interpretative art is that you are always busy reviewing. If you are a pianist you must keep your fingers limber, and if you are a singer you must take great care to keep your vocal chords in order. When you have written a thing you are through. I would rather compose than do anything else."

"Are you following any particular school in your work?" I asked, hoping at least to get Miss Zucca's opinion on the moderns. However, she refused to be restricted. As she expressed it, "I don't see why any one style is obligatory. In my experimental days I was ultra modern, suffered from an over dose of Stravinsky. I found that it was easier to write dissonances than melody. I recovered and now go my own little way, though I must admit that Brahms has influenced me more than any one else."

"I always was ambitious," continued the charming maker of melody. "I started off writing a big symphony. What about my pianologues, you ask? I've graduated from them. People began to think that I could do nothing else. The musicians realized that I was trying to do something musically worthy, but the multitude thought only of the piquant texts that generally went with my songs. That sort of thing is very popular, and just now, when there are so many benefits, it is greatly in demand. I find it hard to refuse to do pianologues, but one must live up to one's ideals. I once gave one of these pianologues on the same program as a Bach fugue. Dr. Grenning happened to be in the audience. When it was over you should have heard him lecture me. I still wilt when I think of it."

Miss Zucca did a little fictitious shiver and went on.

"I am just beginning to see the results of my work. I have many new things coming out, twenty in all. I ought to keep busy 'pushing them,' as the saying goes, but I can't stop writing. I have to pause, however, until after my composition recital at Aeolian Hall and you can't imagine what a punishment it is. Oh, if only I could find a man I liked half as well as my work!"

"You are coming to my composition recital? How lovely of you. Have you seen the program? I am giving French duets, a soprano solo, violin works, a coloratura aria, and a group of children's songs. I love all this kind of work, but I'd rather write for orchestra than anything else. I like the polyphonic style. You can well imagine how delighted I am that on February 3 the New York Philharmonic is to play my 'Fugato Homoresque' on the theme of 'Dixie.' It has already been given by the Cincinnati Orchestra, and the Russian Symphony. I have been approached for some concerts that are to be given next summer by a military band of fifty pieces. They want me to conduct a program of my compositions. I am eager to do it, not as a sensation, but from a serious point of view."

"I can't complain, for things are coming very well. Next month, here in New York, Madame Alberts is going to give a recital devoted entirely to my work, and Mischa Levitzki is going to put my 'Poem Heroique' on his programs. I dedicated it to him. He is a remarkably fine artist. Out of town, too, they are doing my things. Recently, at a concert in Jacksonville, they gave a whole program of my compositions."

"You see, I have three mottos. They are 'Work,'



MANA ZUCCA.

The gifted young American whose composition recital will take place at Aeolian Hall, New York, next Saturday evening, January 26, when she will be assisted by Gabrielle Gills, Nicholas Garagusi, Mary Schiller, Elsie Lyon, Vernon Stiles, Leon Rothier and Alexander Russell.

"Work," "Work." Not that I've even begun to reach the top of my aspirations. I'm almost afraid to tell you what they are, but if you promise not to repeat them, I'll be confidential. Some day I'm going to write an American grand opera. Just now I'm working on an operetta."

"The sky is your limit," I could not help exclaiming, colloquially. "There is another rule that you are breaking, that men are supposed to be more prolific musically than women. However, no man has turned out more work—good work—in an equal period of time than you have. How do you account for that?"

Said Miss Zucca: "The secret of it is I'm healthy, vulgarly so. I don't know what physical fatigue is. When I'm tired of one thing I work at another. Then, too, I always use the greatest thing on earth, New Thought. That is really my whole life. You must be sincere and wish for the best product of your mind, the fine things that will be right for you and the others; never hold an evil thought. I have been ashamed when I've gone to a concert where they have given works of mine which, because they were not up to my highest standards, I didn't wish to be a success. On the other hand, when a thing is good I 'will' it to be performed and wish it to live. I used New Thought so that the Philharmonic would play my work. I kept sending out vibrations and you see the result. I wasn't always fortunate enough to have this philosophy and before I came to it I was groping, had a restless feeling. Now, I wouldn't budge without my bible, 'The Gift of Understanding,' by Milford. The nicest

What Mr. Levitzki Says

"I play only the things that give me pleasure, and I do not approach music as a scientist, but as a human being. With the exception of the works of Saint-Saëns and Rachmaninoff, there are few things produced by the new school that have given me real satisfaction."

"I refuse to use music for description. To me the use of music to represent sounds and noises is profanation, though it is amusing, like a picture show."

"The music that I really love is Beethoven. Such works as the 'Appassionata' sonata are dramas in themselves."

"A serious student of Beethoven finds his works a source of never ending revelations."

"Bach is the marvelous combination of scientific brain and lofty ideal. His thoughts are clad in such complicated contrapuntal form that the ear must be trained to follow them. After people are educated up to this point, they find the sort of thing that must go to the hearts of genuine men and women."

present I received on my last birthday was a book along these lines called 'The Impersonal Life.' It touched me because the giver, Peter de Bruyn, is a boy of seven years. I have two lesser Bibles, 'Jean Christophe' by Romaine Rolland, and 'The Orchestra,' by Proust."

"Almost Pagan," said I, "to have so many gods. It seems you can't be held down to one thing. It would be clipping your wings. I suppose the number of your friends and the range of things you like are stupendous?"

"Righto," said the vivacious hostess, "I adore people, all people, but my opposites attract me most. Therefore, I seldom associate less with musicians and more with literary folk. I have a great weakness for politicians. I'm very credulous and always get wrong first impressions. I forget that people usually put their best foot foremost. I don't get beneath the veneer. People haven't monopolized all my affections. I have two dogs. Let me introduce them to you."

Then a most remarkable thing happened—good enough for any vaudeville palace. Miss Zucca trilled a few high notes and in came, running at breakneck speed, a French Maltese poodle. He bowed in a very dignified manner, threw back his head and warbled a tune to the accompaniment of his mistress. (Entre-nous, I've heard much worse, but I won't tell where.)

"How d-d-did you ever t-t-t-train that animal?" I stuttered.

"I didn't. When I was in 'The Rose Maid' she first showed her vocal powers. Whenever I started my big solo, Daphne would sing, too. It got to be alarming. She had to be choked off back of the stage so that the audience wouldn't hear her. Daphne isn't my only pet. I have a Yorkish hound, two by four inches. Wait and I'll fetch him."

Miss Zucca soon returned with her other pet, this one more diminutive than the canine prima donna and not quite so accomplished. "Any cats?" I asked.

"Great Heavens, no. I loathe them, the sneaky little things."

"I'm sorry I've got to leave, though you are probably sick unto death of answering all my questions."

"Oh, no," said Miss Zucca, "I'm quite used to that sort of thing. You are only the fifth person who has interviewed me so far today."

When I heard this I made a speedy exit, for I felt that this energetic composer was entitled to a rest. I have a feeling, however, that she didn't take it, but probably sat down and wrote a few symphonies before dinner, it then being only about five o'clock.

MISCHA LEVITZKI PLAYS ONLY WHAT PLEASES HIM

Why He Doesn't Like the Moderns and Why He Loves Beethoven

It always has been a source of wonderment to many of us who are watching Mischa Levitzki's career with interest, why such a young man is so conservative, yes, almost old-fashioned, in the selection of the music he plays. I determined to see this artist and find out from him the reason for his unusual choice of programs.

Upon meeting him I was not surprised, for the type of work Levitzki plays fits in well with his personality. He is quiet, thoughtful, unassuming, with rather a courtly manner, and above all things, sincere.

The fact that he looked his part was not enough, so I began to quizz him. "Why is it, Mr. Levitzki, that you rarely play the composition of any modern composer?"

"Because," came the prompt reply, "I play only the things that give me pleasure, and I do not approach music as a scientist, but as a human being. With the exception of the works of Saint-Saëns and Rachmaninoff, and they are only modern in point of time, there are few things produced by this new school that have given me real satisfaction."

"I refuse to use music for description, or as a source of entertainment, and many modern composers tend to that effort in their so called 'program' music. Take for example the 'Domestica' symphony by Strauss. In it he tries

to express everyday occurrences, such as the baby crying, etc. To me, the use of music to represent sounds and noises is profanation, though it is somewhat amusing, like a picture show.

"I play these modern works at home, now and then, just to get acquainted with them, and must confess that for a while I was fascinated by Ravel's 'Jeux d'eau.' It attracted me as a picture, but when I came to take it apart it had no real substance.

"Yes, from a technical standpoint, these compositions are always interesting, and judging from this angle I divide modern music into two classes, that produced by a man like Debussy, who in his way is great and who is responsible for a new scale, or rather the revival of an old one, and the futile attempts of those men who are trying to do something odd and unusual without the proper understanding of the classics which they should use for their foundation. This is especially true of some of the younger men and their work is a source of danger to many music students.

"Among the Germans there are two interesting moderns, Max Reger and Richard Strauss. The latter, a great technician, is producing absolutely the 'program' type of music. Whenever one of his symphonies is played, as the 'Domestica,' notes are given to describe each movement. Even though from this technical point of view, especially in orchestration, he has achieved great things, I must confess I don't enjoy him. His thoughts are not worthy of the tremendous effort spent in their expression. It's like having a beautiful trunk but no clothes to put in it. What's the use of that trunk? All this sort of thing would hold me if I were a musical scientist, but I can't tell you often enough that I don't approach music from that point of view."

"I can see, Mr. Levitzki, what you don't like. Now please tell me what really appeals to you."

A boyish smile came over the face of the young artist when he started on this new tangent. "The music that I really love is Beethoven. He felt and expressed deep thoughts and emotions, but not trivial things such as the boarding of a train, the baby crying, and the house falling down.

"Such works as the 'Appassionata' sonata are dramas in themselves, every note lived through, and explanations are not needed on the programs."

"According to that last little remark, Mr. Levitzki, you



MISCHA LEVITZKI.

wouldn't find the 'Pastoral' symphony up to the standard of your great master."

"Oh, that is one of the few works in which he tries to be descriptive, but the descriptive element is subordinate. It expresses a mood, a condition of his soul, the emotions which he experiences when he comes in contact with Nature, the greatest of all things.

"Beethoven did not write to experiment with a succession of notes, but because there was a something within that had to be expressed, a big philosophy which he wanted to give the world. The average listener cannot get it all, but he goes away with something fine even if it is something he can't tell you about in so many words.

"A serious student of Beethoven finds his works a source of never ending revelations. After all, we human beings know very little. The fundamental things, such as our creation, and our hereafter, remain mysteries. Yet this man Beethoven, in spite of his most tragic life, felt, and always was, optimistic.

"In contrast with 'program' music (which I maintain is not enjoyed by most people, for as music there is little beauty in it, and the average layman does not appreciate the mere cleverness of form and manner) the work of Beethoven gives the average person real joy.

"What of Bach, do you ask? Bach cannot be enjoyed

by the majority of concert goers. He is the marvelous and unusual combination of scientific brain and lofty ideal. His thoughts are clad in such complicated contrapuntal form that the ear must be trained to follow them. After people are educated up to this point they find the sort of thing that must go to the hearts of genuine men and women."

"I am no longer wondering, Mr. Levitzki, why you are playing the classics and slighting the moderns. You have presented your case very logically and are acquitted for your delinquency. I shall not bother you further except to ask a favor of you. Please give me what you consider an ideal program, so that I may put it into the MUSICAL COURIER with our nice little—shall I call it chat or interview?"

Levitzki gave me these, played by him at different times:

I	
Chromatic fantasia and fugue	Bach
Andante favori in F	Beethoven
Eccossaises	Beethoven
Sonata Appassionata	Beethoven
Nocturne, F sharp	Chopin
Etude	Chopin
Waltz, A flat	Chopin
Barcarolle	Rubinstein
Etude	Rubinstein
Thirteenth Rhapsody	Liszt

II	
Chromatic fantasia and fugue	Bach
Sonata, op. 101	Beethoven
Sonata, G minor	Schumann
Impromptu, F sharp	Chopin
Valse, G flat	Chopin
Nocturne, G minor	Chopin
Etude (staccato)	Rubinstein
Etude de Concert	Liszt
Rhapsody, No. 12	Liszt

III	
Organ prelude and fugue, A minor	Bach-Liszt
Gavotte	Gluck-Brahms
March, Alla Turca (from sonata)	Mozart
Sonata, op. 53	Beethoven
Des Abends	Schumann
Aufschwung	Schumann
Warum	Schumann
Traumesswirren	Schumann
Ballade, A flat	Chopin

Nocturne, F minor	Chopin
Waltz, E minor	Chopin
Rhapsody, No. 6	Liszt

IV

Thirty-two variations	Beethoven
Andante, F major	Beethoven
Eccossaises	Beethoven
Sonata Appassionata	Beethoven
Impromptu, B flat	Schubert
Erkling	Schubert-Liszt
Two Moments Musicales	Schubert
Soirées de Vienne (No. 4)	Schubert-Liszt
Reitermarsch	Schubert-Liszt

Some of us may agree with Mischa Levitzki's idea of program making, and others of us may not, but I feel sure we all are in agreement as to the musical power, interpretative potency and attractiveness of delivery with which this remarkably gifted pianist presents the kind of music that pleases him.

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FLORENCE EASTON, REPLACING FARRAR, MAKES A SPLENDID LODOLETTA

Caruso's Annual Excursion to Brooklyn—The Regimental Daughter Rataplays Once More

"Rigoletto," Brooklyn, January 15

Enrico Caruso made his annual appearance at the Academy of Music, Brooklyn, on Tuesday evening, January 15. The opera was "Rigoletto" and the performance proved to be of unusual interest. In the first place a large and distinguished audience, which included many in the navy circles, was on hand to pay honor to the tenor and then there was the debut of a newcomer, Maria Condé, coloratura soprano, who appeared in the role of Gilda.

Considering the amazing fact that Miss Condé—so the story goes—was engaged from the studio and had had little or no experience, her debut was a most successful one. Miss Condé was admirably suited to her part, inasmuch as she is slender, yet graceful, young and attractive, and possesses the air of innocence that the part calls for. Although she was somewhat hampered by nervousness, the singer disclosed a light soprano voice of an agreeable quality, the extended upper range of which held her hearers in breathless attention. Furthermore, her singing showed that she had used an excellent method of production, easy and free. With one or two more performances, Miss Condé will no doubt take on greater confidence and increase the effect of her voice. Her "Caro Nome" earned warm applause and she was obliged to respond to numerous curtain calls with Caruso. The tenor was in wonderful voice. After the second act he was presented with a silver punch bowl as a token of appreciation of his art and the pleasure his singing had afforded in Brooklyn during the last ten years. Caruso was applauded to the echo.

Giuseppe de Luca was impressive as Rigoletto and sang and acted with real dramatic force. Moranzoni read the score with insight and precision, bringing the necessary spirit into the music when it so demanded.

"Thais," Wednesday, January 16

The present writer did not see the opening "Thais" performance of this season at the Metropolitan, but that of Wednesday evening, January 16, was vastly superior to the presentations given last season when the opera was first revived. Geraldine Farrar, many pounds lighter, is much more the seductive courtesan, both in appearance and action. Her voice is at present in an extremely peculiar condition. She will sing several phrases with delightful quality and complete vocal mastery, only to follow them with several others of a most unpleasant nasal quality. Her Thais, however, is a real figure, one that the audience sees with enjoyment and interest. Clarence Whitehill, as Athanael, has a role which particularly suits him. He was in splendid voice, and sang magnificently. Whitehill has never done anything better in singing and acting than the monologue in the oasis scene. Rafael Diaz, the Metropolitan's new lyric singer, was effective as Nicias. He has a very agreeable voice, which will develop in volume as he becomes used to the acoustics of the house, and sings excellently. Mr. Montoux was thoroughly at home at the conductor's desk and the performance moved briskly and effectively under his direction.

Double Bill, Thursday, January 17

"L'Oracolo," Leoni's one act Chinese opera, and "Pagliacci," were the two attractions at the Metropolitan Opera House on Thursday evening, January 17. Florence Easton duplicated her previous success in the role of Ah-Yoe. She was in lovely voice and acted the part skilfully. In everything Mme. Easton is cast for, whether it be at the eleventh hour or otherwise, she comes out with flying colors.

Paul Althouse, as Win-San-Luy, also scored. His voice was rich and vibrant and his acting forceful and impressive. He was obliged to respond to several recalls.

Sophie Braslau and Scotti in the parts of Hua-Quee and Chin-Fang, added to the general excellence of the performance. Didur's portrayal of Win-Shee was very strong. Moranzoni was the conductor, and a very successful one.

Caruso in his famous role of Canio and Claudia Muzio, who made a vivacious Nedda, were the high lights of the two act Leoncavallo opera. The tenor's voice was in fine form and met with the usual warm applause from the standees and other auditors. Miss Muzio was in unusually fine voice and acted with grace and abandon. Amato was the Tonio, Mario Laurent the Silvio, and Bada the Beppe. Moranzoni conducted with precision and facility.

"The Daughter of the Regiment," Friday, January 18

Frieda Hempel's drum came off the shelf again, and received vigorous treatment from the hands of the favorite songstress who reappeared in the title role of "The Daughter of the Regiment" on Friday evening, January 18. Miss Hempel was exceedingly attractive in her part, not alone in looks, but also in voice and action. She achieved a maximum of artistic effect in all that she undertook. Her rendering of Proch's variations in the third act aroused the usual tremendous enthusiasm.

Fernando Carpi shared the honors of the evening with Miss Hempel. He again lent much to the role of Tonio, with his graceful and finished histrionics and his very polished singing. Hearing Mr. Carpi in the part made one wish that he might be given something of wider scope soon at the Metropolitan. His is a voice of natural beauty, used with intelligence and remarkable ease. Scotti's acting of the part of Sulpizio was clever.

Papi was at the conductor's desk, and led his men with his usual skill, in addition to supplying the necessary vitality that the score called for.

"Boris Godunoff," Saturday (Matinee), January 19

Moussorgsky's three act opera, "Boris Godunoff," was repeated on Saturday afternoon, January 19, before a large sized audience. Adamo Didur is the mainspring of the work, each and every one of the other characters revolving

about his doings. They are Sophie Braslau, whose warm contralto was heard as Teodoro; Lenora Sparkes, who sparkled as Zenia; Flora Perini, an attractive nurse; Lila Robeson, an artistic inn-keeper; De Segurula, a deep voiced (monocled) Varlaam; Margaret Matzenauer, a fine voiced Marina, and Paul Althouse, a superbly effective Dimitri. In fact it was the work of Didur and Althouse that attracted most of the attention of the audience. Both were in fine voice. Althouse is one American who has gained his spurs in spite of all obstacles. He received an ovation. Credit is due Conductor Papi for his excellent reading of the beautiful Russian score.

Sunday Evening Concert, January 20

The guest soloist for the evening concert on Sunday, January 20, was John Powell, pianist, who played the Liszt Hungarian fantasy and a Chopin group to great applause, being compelled to add an encore at each appearance. The two soloists from the Metropolitan were Mme. Matzenauer and Morgan Kingston. The former selected for her aria the "Ah, mon fils" from "Le Prophete" and Bemberg's "La Mort de Jeanne d'Arc." There was a real storm of applause after both her numbers, and so much after Sullivan's "Lost Chord," which she sang to organ accompaniment, that she gave "Home, Sweet Home" for good measure. Mr. Kingston sang the third act aria from "Tosca" and later some English ballads, to such good effect that he too was called on for encores. The orchestra, under Richard Hageman's practised guidance, played with its usual brilliance, earning special applause for a fine performance of Glazounoff's "Stenka Razin."

"Lodoletta," Monday, January 21

The second performance of "Lodoletta" found Florence Easton singing the title role in place of Miss Farrar, who was ill. It was a hard test for a singer new to the company as Miss Easton is, to take—at short notice and quite without stage or orchestra rehearsal—a role of such difficulty. Be it said that she came through the test triumphantly. With Miss Farrar's voice in the condition which it has been all this season, the honors on the vocal side, both for quality of tone and singing, all go to Miss Easton. Nor was her acting of the role one whit behind that of her predecessor—in fact, in many points the part was drawn much more in accordance with the librettist's idea than by Miss Farrar. Lodoletta is a simple, naive, innocent Dutch girl, and, at least since her excursion into the movies, there is nothing unsophisticated in anything Miss Farrar does—witness her most ungirlish Marguerite.

Miss Easton's fresh simplicity was delightful in the first act. In the second the awakening of knowledge after Gianotto reveals to her the village gossip was strikingly depicted in the scene with Flammen; and in the third act she rose to truly great heights of pathos in the final scene. No adjectives are too strong to use in praise of her work as Lodoletta.

Caruso, playing with such a partner, was superb. Flammen is one of his best roles and the golden voice is never heard to better advantage than in its music. Monday evening he was even more effective than on the opening night. In fact with Miss Easton and Caruso singing and acting in ideal partnership, the work itself seemed much more attractive and vital than at the premiere. Amato as Gianotto and Didur as Antonio were capital in their scenes. The chorus was good, as ever, and Moranzoni got vastly more good playing out of the orchestra than it has produced at most performances this season.

"Le Prophete" Next Metropolitan Revival

American Debut of Lazaro, the New Spanish Tenor—Mme. Barrientos Returns—Next Week's Repertoire

Meyerbeer's "Le Prophete" with Caruso in the title role is the next operatic revival announced for the Metropolitan. It will be given during the first week of February. With Caruso in the cast will be Mmes. Matzenauer and Muzio and Messrs. Didur, Rother, Schlegel and Bloch. Bodanzky will conduct. The scenery and costumes are Joseph's Urban's conception and the stage direction is in charge of Richard Ordynski.

The new Spanish tenor, Hipolito Lazaro, will make his American debut on Thursday evening, January 31, as the Duke in "Rigoletto." At the same time Maria Barrientos will make her reappearance with the company as Gilda. Mardones, another Spaniard, will be the Sparafucile, while De Luca will have the title role and Miss Braslau will sing Maddalena. Moranzoni will conduct.

Other operas in the week beginning January 28 will be as follows: Monday evening, "L'Elisir d'Amore," Hempel, Sparkes, Caruso, Scotti, Didur, Papi; Wednesday evening, "Carmen," Farrar, Peterson, Martinelli, Whitehill, de Segurula, Montoux; Friday evening, "Lodoletta," Farrar, Caruso, Amato, Didur, Moranzoni; Saturday matinee, "The Daughter of the Regiment," Hempel, Carpi, Scotti, Papi; Saturday evening, "Faust," Alda, Martinelli, Rother, Chalmers, Montoux.

At the Sunday night opera concert, January 27, Efreim Zimbalist, violinist, will play and several artists of the company will sing. The orchestra will be under the direction of Richard Hageman.

Sue Harvard in Verdi's Requiem

Sue Harvard, the popular concert soprano, is also a favorite as an oratorio singer. On January 27, Miss Harvard is to sing in the performance of Verdi's "Requiem,"

which is to be given at the Church of the Ascension, Tenth street and Fifth avenue, New York. This will mark Miss Harvard's third appearance within the month in this work.

Merle and Bechtel Alcock in the South

Bechtel Alcock, the popular tenor who recently returned from a most successful tour through the middle west, leaves soon for the South, where he will be heard in joint recitals with Merle Alcock, contralto. Both these singers are favorites with the general public, and the music lover of the South are anticipating their visit with much pleasure.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, January 24

Philharmonic Society, Evening, Carnegie.

Friday, January 25

Philharmonic Society of New York, Afternoon, Carnegie.

Julia Claussen, Song recital, Afternoon, Aeolian. Hubbard-Gothelf, Operalogues, Century Theatre Club, Astor Hotel.

Arnold Volpe and his Orchestra, Evening, Aeolian.

Saturday, January 26

Harold Bauer, Piano recital, Afternoon, Aeolian.

Josef Hofmann, Piano recital, Afternoon, Carnegie.

Symphony Society of New York, Ethel Leginska, soloist, Afternoon, Academy of Music, Brooklyn.

Philharmonic Society of New York and Bach Choir, Evening, Carnegie.

Mana Zucca, Composition recital, Evening, Aeolian.

Sunday, January 27

Symphony Society of New York, Ethel Leginska, pianist, soloist, Afternoon, Aeolian.

Philharmonic Society of New York, Afternoon, Carnegie.

Bianca Randall, Song recital, Evening, George M. Cohan Theatre.

Percy Chase Miller, Organ recital, Afternoon, Academy of Music, Brooklyn.

MacDowell Club, Evening.

Monday, January 28

Ernesto Berumen, Piano recital, Afternoon, Aeolian.

Elias Breeskin, Violin recital, Evening, Aeolian.

Tuesday, January 29

Jessie Wyckoff, Piano recital, Afternoon, Aeolian.

Jascha Heifetz, Violin recital, Afternoon, Carnegie.

Hulda Laschanska, Song recital, Evening, Aeolian.

Wednesday, January 30

Margaret Jamieson, Piano recital, Afternoon, Aeolian.

Hubbard-Gothelf, Operalogues, Evening, N. Y. P. L., Hamilton Grange.

Thursday, January 31

Symphony Society of New York, Afternoon, Carnegie.

Luther Mott, Artists' Matinee, Plaza Hotel.

Hubbard-Gothelf, Operalogues, Evening, Washington Irving High School.

Rosalie Miller, Song recital, Evening, Aeolian.

Friday, February 1

Biltmore Musicale—Martinelli, de Luca, Alys Larreyne, Jean Cooper, soloists, Morning, Biltmore Hotel.

Philharmonic Society of New York, Afternoon, Carnegie.

Hubbard-Gothelf, Operalogues, Evening, B. P. L., Brooklyn.

Mischa Elman, Evening, Carnegie.

Chamber Music Concert—Kreisl, Letz, Svencenski, Willeke, soloists, Evening, Aeolian.

Saturday, February 2

Sinsheimer Quartet—Eleanor Spencer, pianist, soloist, Evening, Rumford Hall.

Symphony Society of New York, Evening, Carnegie.

Hubbard-Gothelf, Operalogues, Evening, Cooper Institute.

Sunday, February 3

Philharmonic Society of New York, Afternoon, Carnegie.

Symphony Society of New York—Emma Roberts, soloist, Afternoon, Aeolian.

Bianca Randall, Song recital, Evening, George M. Cohan Theatre.

Amelita Galli-Curci, Hippodrome benefit, Evening, Hippodrome.

Monday, February 4

Dora de Philippe, Song recital, Afternoon, Aeolian.

Hubbard-Gothelf, Operalogues, Evening, Morris High School.

Adelaide Fischer, Song recital, Evening, Aeolian.

Tuesday, February 5

May Peterson-Mendelssohn Glee Club, Evening, Carnegie.

Estella Neuhaus-J. H. Clifford, Joint recital, Afternoon, Aeolian.

Maurice Dumesnil, Piano recital, Afternoon, Carnegie.

Letz Quartet, Evening, Aeolian.

MacDowell Club, Evening.

Wednesday, February 6

Rudolph Larsen, Violin recital, Afternoon, Aeolian.

Thursday, February 7

Philharmonic Society of New York, Evening, Carnegie.

Hubbard-Gothelf, Operalogues, National Opera Club, Evening, Waldorf-Astoria.

Marjorie Church, Piano recital, Afternoon, Aeolian.

Benefit Concert by Lutheran Educational Society, Evening, Aeolian.

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LAZZARI'S "LE SAUTERIOT" NOVELTY OF CLOSING CHICAGO OPERA WEEK

A Work for Musicians, but with Little Popular Appeal—The Composer Conducts
—Gala Performance Nets Large Sum for French and Italian Children

Chicago, January 19, 1918.

"Sapho," Monday, January 14

Massenet's "Sapho" was repeated with the regular cast. Vix again added new laurels to her fame as an actress-singer, in the title role.

"Thais," Tuesday, January 15

A revival of "Thais," with Mary Garden in the title role, was listened to by a large and enthusiastic audience. The star was surrounded by a worthy cast, including Hector Dufranne as Athanael and Charles Dalmoires as Nicias. Charlier conducted.

"Francesca da Rimini," Wednesday, January 16

"Francesca da Rimini," which had its Chicago premiere last season, was revived with practically the same cast that was heard last year. Zandonai's opera must have proven popular when first given here, as the audience which was on hand on this occasion was one of the largest of the present season. Rosa Raisa sang the music written for Francesca with great beauty of tone and she was once again the heroine of the night. Giulio Crimi, who since the beginning of the season has given entire satisfaction, winning success after success, shared the favor of the public with Miss Raisa. His was a luscious tone and he acted the part (which he created in Italy and in which he appeared here last season) with admirable skill. Rimini was a well voiced Giovanni and made a powerful figure as the lame husband of Francesca. Constantin Nicolay added a great deal to the role of Ostasio and the same may be said of Vittorio Trevisan as Giulare and Giordano Paltrinieri as Malatestino. Special words of praise are due Myrna Sharlow as Sameritana, Dora de Philippe as Altachia, Jeska Swartz as Donella, Carolina Lazzari as La Schiava, Margery Maxwell as Biancospina and Alma Peterson as Garsenda. The orchestra was splendidly handled through the efforts of Giuseppe Sturani, who was at the conductor's desk.

"Pelleas and Melisande," Thursday, January 17

The second and final performance this season of "Pelleas and Melisande" was given with the same cast heard last Saturday. Mary Garden and Alfred Maguenat repeated their former success in the title role. Likewise Hector Dufranne, Dora de Philippe, Louis Berat, Gustav Huberdeau and Constantin Nicolay, in their respective roles, scored heavily and made the Debussy lyric drama one of the most interesting performances of the season. The opera was conducted by Marcel Charlier, who directed as though he was inspired, all the beauties of the score being successfully brought out.

Gala Performance, Friday, January 18

A gala performance was given for the benefit of destitute French and Italian children. Every corner of the foyer was filled with booths, flags and flowers, and all the wares were sold by handsomely gowned women and pretty debutantes. The boxes were sold under the direction of Mrs. Richard T. Crane, Jr., and were occupied by society men and women. Mrs. John A. Carpenter planned the scheme of decoration of the foyer and Mrs. Arthur Ryerson was general chairman of the affair. All the favorite operatic artists who have been heard during the season here with the exception of Galli-Curci and Muratore, who are already in New York, contributed to the enjoyment of the evening. The all-star bill does not need a review, inasmuch as it suffices to say that a large sum was collected. Great credit is due General Director Campanini and his associates for the success of the affair.

"Le Sauteriot," Saturday (Matinee), January 19

"Le Sauteriot" (The Grasshopper) had its world premiere at the last Saturday matinee given by the Chicago Opera Association at the Auditorium. Sylvio Lazzari, the composer, was known to this country only as a symphonic composer, though one of his operas, "La Lepreuse" (The Leper), libretto by Henri Bataille, was presented at the Opéra-Comique in Paris in 1912. "Le Sauteriot" libretto was adapted by Henri Pierre Roche and Martial Perrier from the drama of "De Keyserling." The plot takes place in Lithuania.

Orti is the natural daughter of Mikkel Czeslaw, whose wife Anne lies stricken with a mortal illness. Orti's foster mother's protection and kindness have often saved her from the blows of Mikkel and the scorn of her young half sister Madda, whose sweetheart is Indrik. Orti, the unbeautiful, hears Anne's mother bewailing the fate that shall make the beautiful useful daughter a wife and mother, and leave the other useless creature behind. This makes a profound impression on Orti, who considers her life as futile as that of the grasshopper.

She resolves to offer her life to the Blessed Virgin, if Anne's may be spared, according to the country's legend, which tells of a like sacrifice of a mother for her baby. Her resolution is strengthened by the fact that Indrik, whom she secretly loves, does not care for her. On her way home from the black chapel, where she has gone to offer her sacrifice to the Virgin, Orti learns that Indrik and Madda have quarreled and the latter is displaying a new sweetheart.

Orti arrives just in time to prevent a fight between the two rivals and to avert the knife blow that would have killed Madda's newest sweetheart. She is praised by the people and also by Indrik, who now turns his attention to her, much to her delight.

In the forest Orti confesses her love for Indrik, but they are interrupted by the appearance of an old peasant who, coming from the black chapel, prophesies

death for some young loving maiden. Orti, terrified, beseeches the Virgin to release her from her promised sacrifice. Tortured by a desire to enjoy her new life and love for Indrik, she is tempted to administer to Anne an overdose of the poisonous medicine the physician left for the sick woman. As she fills the glass, Indrik enters in the twilight and calls the name of Madda. Orti then learns that the lovers have been reconciled and that Indrik's supposed affection for her was but the reaction of injured love. Realizing that she has nothing now to live for, Orti drinks the poisonous medicine.

A very good plot, well treated by the dramatist, and the frame of this simple Lithuanian tragedy was likewise admirably treated by the composer. Before going into a detailed review of the music, a word should be said regarding the composer, Sylvio Lazzari, who conducted his lyric drama to victory. Though born of Italian parents in Brozen, Austria, Mr. Lazzari is a full fledged Parisian. All his musical training was acquired in Paris at the Conservatoire National de Musique, under Ernest Guiraud and César Franck.

Sylvio Lazzari was born in 1858, and is therefore sixty years old, though he might pass for thirty-five. He is also the composer of the pantomime "Lulu," which was produced in 1887; the music play "Armor," which was given ten years later in Prague; "L'Ensercelle," which had its first performance in Paris in 1903; the symphonic poem, "Orphelie"; a sonata for violin and piano, a string quartet, a fantasia for violin and orchestra, a concert piece for piano and orchestra, and many songs.

Having thus introduced the composer of "Le Sauteriot," a word is now in order as to the music. The lyric drama, in four acts, has much to recommend it to the musician, but very little to the layman. The piece drags, and before a second audition judicious cuts should be made, especially in the first and last acts, which are too long and in consequence do not hold the attention of the listener. Though a disciple of Wagner, Lazzari's music is not reminiscent. On the contrary, it is original and modern. Mr. Lazzari introduced several leitmotives that probably have a meaning of their own, but to which the key could not be found by the writer after a single hearing. Inasmuch as "Le Sauteriot" will be produced again by the same company at the Lexington Opera House in New York, an extensive analysis of the work is deferred until then, as Mr. Lazzari's opera really needs to be heard again before final judgment can be passed on it. His score is colorful, descriptive and interesting. The music for the chorus is excellent, and this and a divertissement by the corps de ballet in the second act are the best bits in the opera. The singers have little opportunity, as from the beginning to the end Lazzari has written for them continuous dialogues, with no chance for any of the principals to disclose exceptional vocal ability. His symphonic themes are admirably orchestrated, and though Mr. Lazzari knows how to write for the voice, the singer is to him only a part in his symphonic scheme. Thus, at no time during the course of the afternoon was the performance interrupted by applause, except at the conclusion of the various scenes. "Le Sauteriot" reminds one of Smetana's "Bartered Bride," without having its comic touch, for, on the contrary, the new work of Lazzari is lugubrious and at times tiresome. The composer was at the conductor's desk—as is the case with many composers—directed with less mastery than probably any other conductor of the company would have done.

General Director Campanini called on most of his French contingent of singers and recruited a few from the Italian camp to shoulder the principal roles. To Genevieve Vix was given the heavy task of singing Orti (Le Sauteriot). The role is one of the heaviest in the French repertoire, as really most of the singing is given this part, and from the first scene to the last Orti holds the stage. Mlle. Vix, who has proved the fine mettle of her art in many other roles, can well be proud of her creation. Her Orti was sweet, pure, lovable, sympathetic and winsome, and besides those attributes she sang gloriously, concluding here a most successful season. Carolina Lazzari, an American girl, and in no way related to the composer, disclosed her beautiful voice in the role of Trine, the sympathetic grandmother. Miss Lazzari, who was called "a find" by this reviewer at the time of her first appearance on the stage

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of the Auditorium, has sustained that reputation in every role entrusted to her, and on this occasion again she was a potent factor in the performance. Historically, this young artist has little to learn, and she revealed herself once more a serious student. Myrna Sharlow was an agreeable Tija, good to look upon and also attractive to the ear. Marie Pruzan, Jeska Swartz and Alma Peterson in smaller roles gave good accounts of themselves, and Maria Claessens, as the sick mother, Anne, was satisfactory. The male roles are insignificant, the most prominent being the one given to Indrik, the tenor, which was entrusted to that sterling artist Charles Dalmoires, who gave a capable delineation of the part and who sang the music with admirable skill. The bits were given to Hector Dufranne, Gustav Huberdeau, Constantin Nicolay, Desire Deferre, Octav Dua, Rodolfo Fornari and Giordano Paltrinieri, and the Trois Femmes of Margery Maxwell, Anne Sullivan and Cordelia Jannaris left nothing to be desired. A word of praise is also due Emile Merle-Forest, stage director, and the heads of the various departments. The orchestra en bloc, too, can be congratulated upon the superb support given the singers and the effective manner in which the score was read.

"Le Sauteriot" will not be a popular opera, yet it added new laurels to the Chicago Opera Association's wreath, as well as that of its genial director, Campanini, who may be thanked for having given Chicago another opportunity to boast of the world premiere of an opera written by a musician of international reputation.

Volpe-Beardsley Concert, January 25

The Red Cross concert given under the chairmanship of Mrs. Elmore Ross McIntosh is to take place tomorrow, Friday evening, at Aeolian Hall, New York. Miltonella and Constance Beardsley, pianists, and Marie Volpe, soprano, will appear as soloists, in conjunction with the Volpe orchestra.



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CHRISTINE MILLER'S PRIVATE PHILANTHROPY

Popular Singer Devoting Much Time to "My Boys" in the Army and Navy Camps

It was with sincere regret, which in itself was a fine tribute to her splendid art, that the musical world learned a week or so ago that Christine Miller had canceled her engagements for the remainder of the season. Miss Miller is one of the most popular singers in the concert field, and before Christmas she filled successfully sixty-three engagements, and the latter part of the winter loomed large with the same proportion of appearances. Such extensive travel, with its attendant hardships and annoyances, is sure to have its effect upon even the most excellent health, and Miss Miller found herself unable to stand the constant strain, which not only wore her out physically but had a corresponding effect upon her lovely voice. For these reasons, and also because the prospects of travel promise even more difficulty in the future than in the past, Miss Miller felt that the thing for her to do was to cancel her concert engagements, although she will continue her work in the making of talking machine records and her recitals at the various camps.

And right here, in justice to Miss Miller, a word should be said regarding her singing for the soldier boys, or her

private philanthropy. The contralto is more than modest in the manner in which publicity is given this phase of her work this season, but her generosity to "My boys," as she calls them, is in equal proportion. Her particular "boys" are those of Company G of the 320th Infantry of the National Army, and most of them call Pittsburgh home. They are stationed at Camp Lee, Petersburg, Va., and on the occasion of the recitals she gave there early in November, she was presented with a gold Tiffany traveling clock, inscribed, "To Christine Miller, Our Lady of the Silver Throat, as a slight token of the place she will ever hold in the hearts of the officers and men of Company G, 320th Infantry, U. S. N. A., Camp Lee, Va., November 11, 1917." Nor was this all, for the officers of the company presented her with a crescent of pearls as a Christmas token of their regard. On January 25 and 26 Miss Miller will give recitals at Camp Lee, and for this occasion she is taking with her 10,000 community song books, which she will present to the men. On the following Sunday, she will again appear at the Y. M. C. A. auditorium with the pastor of the Third Presbyterian Church of Pittsburgh. Miss Miller is contralto soloist in the choir of this church. On January 20 she appeared at the Masonic Mosque in Pittsburgh, when she sang at what was probably the biggest patriotic rally ever held in that city. However, Miss Miller's splendid work is not confined to Camp Lee, but various other cantonments have been equally fortunate, and on Thanksgiving Day she was invited to sing before

the prisoners at Fort Leavenworth, Kan. In addition to her "private philanthropy," there are many other occasions when reports of her appearances fail to find their way into the newspapers, both because of their charitable nature and because of the innate modesty which this contralto has displayed in connection with this work. (And let it be understood that these appearances which Miss Miller lists as her "private philanthropy" are not included in the sixty-three engagements filled before the Christmas holidays.) This rest on the part of this clever American shows that same excellent judgment which no doubt is inherited from her Scottish ancestors, and which she has



CHRISTINE MILLER.

displayed throughout her career, for rather than sustain injuries to her voice that might be permanent, she has given up engagements which promised to make her season remarkably strenuous.

HUNTER WELSH AMERICAN PIANIST

SCORES HEAVILY AND AROUSES
TUMULTUOUS ENTHUSIASM
AT PHILADELPHIA RECITAL



Critics were at a unit in their praise of recent piano recital by Hunter Welsh. The following are some opinions from the press:

H. T. C. IN PUBLIC LEDGER:

"He imparts a notable depth of feeling, a poetic but never sentimental charm. The concert was a sterling tribute both to Mr. Welsh's versatility and his inspirational gifts. It was a splendid achievement and one which evoked enthusiastic applause."

H. S. IN THE TELEGRAPH:

"His fingers were almost magical in their creation of pianistic marvels. Mr. Welsh is a talented, versatile and most unusually endowed pianist. The pianist was liberally applauded."

W. H. C. IN THE PRESS:

"He plays everything with such consummate finish in interpretation that his recitals are fully enjoyed by all music lovers."

Among numerous appearances Mr. Welsh has been engaged as soloist with

The New York Philharmonic Society University Extension Courses
New Allentown Symphony Orchestra Schmidt String Quartette
Pottsville Famous Artists Course, etc.

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ESTER FERRABINI SOPRANO

Additional Press Comments on Her Appearance with
La Scala Opera

"CARMEN" POPULAR.

FERRABINI GIVES A GOOD PERFORMANCE IN THE ROLE.
By GRACE KINGSLEY.

Ester Ferrabini brings a new and very interesting characterization to the part. While Calve and most of the other Carmens have made the cigarette girl a dashing, sophisticated creature, with a manner almost too well poised for a cigarette girl, Ferrabini gives us a gay, reckless creature—a girl who seems rather to be nonchalantly and gaily trying her strength on men than to be sure of her power. She manages subtly to suggest, too, that Carmen is herself something of the plaything of fate, which gives a very human and appealing touch to the part. Her voice is consistently expressive, never failing in the interpretation of every shade of feeling which the part calls for.

The opera was beautifully staged, lighted and costumed, and Mme. Ferrabini dressed her role in especially good taste.—Los Angeles Daily Times, November 21, 1917.

By GEORGE ANDREWS.

Ester Ferrabini's Carmen was a work of art. It was a finished performance from her entrance in the first act to her tragic death scene at the close of the opera. Her interpretation of the character was strikingly free from any suggestiveness which so often mars this part. In fact, she is one of the few prima donnas that has caught the inspiration of the composer and seems to know exactly what Bizet intended his Carmen to be.

Ferrabini is a beautiful woman who possesses all the magnetism and fire of the native Italian, and she looks every inch a Carmen. She certainly made good the reputation that preceded her, of being one of the greatest Carmens now on the operatic stage.—Medford (Ore.) Mail-Tribune, October 9, 1917.

Frieda Hempel's Concert Engagements

Frieda Hempel, soprano of the Metropolitan Opera Company, will give her annual New York recital in Carnegie Hall, February 26.

Miss Hempel's closing performance at the opera this season will be during the first week in February, and on February 12 she begins a three months' concert tour in Worcester, Mass. Her other dates for the month are: February 14, Waterbury, Conn.; February 18, Wilkes-Barre, Pa.; February 19, Washington, D. C.; February 22, Lancaster, Pa.; February 24, Boston, Mass.; February 26, New York City; February 27, Bridgeport, Conn., and February 28, New Haven, Conn.

On March 3, the soprano will be heard in Orchestra Hall, Chicago, en route for her first concert tour of the Pacific Coast. Santa Barbara, San Francisco, Los Angeles, Palo Alto, Sacramento and Fresno are among her California appearances, which also include recitals at Oakland and Berkeley Universities. Miss Hempel will sing in Seattle on April 1, her tour in the Northwest also including Portland, Ore., and Tacoma, Wash.

Opera Business Bad in Havana

Reports from Havana state that the season of the Bra-cale Opera Company is not meeting with the same financial success this year as last, conditions there, as everywhere else, being affected by the war. Giorgio Polacco has scored a strong personal success as the musical director of the season, and the two American artists with the company, Edith Mason and Alice Gentle, have been received with great favor by the Cuban public. Tamaki Miura as Butterfly made a great hit, public and press joining together to praise the little Japanese prima donna.

Vida Milholland Helps "Tobacco Fund"

At the eleventh hour, Vida Milholland was asked to sing at the "Sun Tobacco Fund" benefit, which was given by the Banks Glee Club of New York at the Hotel Astor on Monday, January 14. This was due to the illness of Carolina White, who was scheduled to sing. The young soprano accepted the "challenge" and delighted her hearers with the aria from "Louise" and several humorous Irish folksongs.

Skovgaard in Iowa

This week and next week's bookings take Skovgaard, the prominent Danish violinist, and his Metropolitan Company to the following cities of Iowa: January 21, Dubuque; January 22, Dyersville; January 23, Manchester; January 29, Waterloo; January 30, Fort Dodge; January 31, Webster City; February 1, Parkersburg.

Max Jacobs to Conduct for Helen Möller

Max Jacobs and the Orchestral Society of New York (ninety musicians) will render the program for Helen Möller's dance interpretations, at the Metropolitan Opera House on Tuesday evening, February 12.

HARTRIDGE WHIPP

BARITONE

*Makes a Distinct Impression on His
First New York Appearance*

"STAY EAST, YOUNG MAN."—*New York Evening Sun, January 15, 1918*

STAY EAST, YOUNG MAN

A new young Lochinvar came out of the West last night, by name Hartridge Whipp, by voice a baritone. His invasion was of Aeolian Hall and his reception a hearty one. He sang from Handel, the ancient Italians, Mendelssohn, the Hungarian folksongs of Korbay, Massenet and some most noted present day English composers.

Mr. Whipp unloosed a voice of large and manly possibilities. It has tremendous resonance, and has the power to arrest immediate attention. A wide range fortifies it. The singer may have realized too nervously that it was his debut. But all the same, there is too much that is worth Mr. Whipp's cultivating and our own rehearsing for him to go back West.—*New York Evening Sun, January 15, 1918.*

NEW BARITONE PLEASES

Hartridge Whipp, a baritone from the West, gave his first recital here last night in Aeolian Hall. Arias from oratorios and operas alternated with songs on his program. His voice is large and resonant and has a good range. With sonorous tone he presented two selections from Mendelssohn's "Elijah." Folksongs from Hungary and old Italian works were among his most attractive numbers. A good sized audience found his program most interesting.—*New York Herald, January 15, 1918.*

Hartridge Whipp, a baritone from the West, gave a recital in Aeolian Hall last evening. There can be no mistaking the words of the songs he sings. Mr. Whipp will bear watching. Richard Hageman was his accompanist at the piano.—*New York Evening World, January 15, 1918.*

Hartridge Whipp, baritone, heard for the first time east of Minneapolis, made his bow to New York in Aeolian Hall last evening, and not only that, for he made friends here with his powerful voice and "big" style genuinely promising. Mr. Whipp's ambitions towards oratorio were evident in his selections from two of Handel's older works and two more from Mendelssohn's "Elijah," of which the air, "Lord God of Abraham," was admirable in tone and diction. There was some lighter play of sentiment in Korbay's setting of Hungarian folk tunes, accompanied at the piano by Richard Hageman.—*New York Times, January 15, 1918.*

A musical table d'hôte was served by Hartridge Whipp, who sang last night at Aeolian Hall. Two Handel arias, a few early Italian songs, two slices of oratorio, a dash of modern opera, Hungarian folksongs, and some English numbers to finish off made up his comprehensive program.

But Mr. Whipp was fully equal to all that he attempted. He sings with rare intelligence, with excellent enunciation and with good taste. He approached each number with fine regard for text and music.—*New York Telegraph, January 15, 1918.*

BARITONE FROM PACIFIC COAST SINGS WELL AT AEOLIAN HALL

Hartridge Whipp, baritone, made his first Manhattan appearance last night in Aeolian Hall. He comes from Portland,



Photo by Ira L. Hill.

Ore., and is an American product, racially and through vocal training, but it would matter little where he was trained, as his intelligence and his resonant voice were asserted, whatever his method. Richard Hageman accompanied and played with skill and intelligence. Mr. Whipp is a sincere singer with good diction, voice control and easy assuring stage presence. A program of oratorio, operatic, folksong and miscellaneous songs was given and the singer gave unusual satisfaction in the three types of music. Handel's arias, "From the Rage of the Tempest" and "Hear Me, Ye Winds and Waves," and Mendelssohn's "Lord God of Abraham" and "Is Not His Word Like a Fire" were sung with dramatic appeal.

In the Korbay Hungarian folksongs group and in our own composer's folksongs there was fervency of expression and temperamental appeal. Humor was strong in "Fuzzy Wuzzy," an encore.—*Brooklyn Eagle, New York, January 15, 1918.*

NEW BARITONE HEARD

Hartridge Whipp, a baritone from the West, gave his first recital in New York last evening at Aeolian Hall. His program was made up with fine taste.

With a voice rather of bass quality and extended range the singer displayed a skill generally admirable. His style was fully equal to the various demands put upon it; his diction was clear, and he showed poise in his interpretations.

He had a large and friendly audience. Richard Hageman played the accompaniments. All in all Mr. Whipp's debut was distinctly successful.—*New York Sun, January 15, 1918.*

A NEW BARITONE

Hartridge Whipp came out of the West last evening and gave a successful recital at Aeolian Hall. He has a big baritone voice of pleasing quality, a likable personality, obvious intelligence and a splendidly clear enunciation.

Mr. Whipp is at his best in rousing songs of the Kipling type, and would do well to make these his specialty. Mr. Whipp should always be a welcome recitalist.—*New York Mail, January 15, 1918.*

HARTRIDGE WHIPP MAKES FIRST N. Y. APPEARANCE AT AEOLIAN HALL RECITAL

The evening recital was by Hartridge Whipp, an American bass-baritone, who had not appeared before in New York. His voice is a fine one, easily produced and of unusual range, his enunciation of remarkable clarity and his style well poised and well balanced. His knowledge of the classic style seemed excellent.—*New York Tribune, January 15, 1918.*

In Aeolian Hall last evening Hartridge Whipp, a young baritone from the West, showed abundant determination, a vigorous voice, and natural strength and dignity in a program of oratorio airs and songs. He promises well for future achievement.—*New York Globe, January 15, 1918.*

Hartridge Whipp, a baritone singer from the West, who like all his fellows, reverses the once famous Greeleyan dictum addressed to young men, reached that desired section of the East known as Aeolian Hall last evening and therein celebrated his arrival with the customary recital. It was a somewhat curious assemblage of songs and oratorio and operatic excerpts that Mr. Whipp gathered together for exposition, but the exposition was forcible and assured. Mr. Whipp, as a fact brought with him out of the West a voice of great power and range.—*New York Journal, January 15, 1918.*

An Unusual Voice Admirably Suited for Oratorio

Management: ANTONIA SAWYER, Aeolian Hall, New York

PHILHARMONIC FESTIVAL

(Continued from page 5.)

stamping and even whistling demonstrated the extreme pleasure of the tremendous body of hearers.

Josef Stransky and his players were in rare form and gave of their best, the tonal quality and volume, the technical execution, and the outpouring of feeling in this essentially emotional program all being of the kind which one does not get regularly even from a superlatively excellent organization like the Philharmonic. Orchestras generally are human and only sometimes superhuman.

Other Philharmonic Programs

At the New York Philharmonic concerts of Thursday evening, January 24, and Friday afternoon, January 25, Pablo Casals, cellist, will be the soloist and will play Dvorák's concerto in B minor for cello and orchestra. For the orchestral selections at this performance, Conductor Stransky will revive Bach's "Brandenburg" concerto, which has not appeared for several seasons on a Philharmonic program. The symphony will be Schubert's "Unfinished." The concert will conclude with the Strauss tone poem, "Till Eulenspiegel."

The Bethlehem Bach Choir, of Bethlehem, Pa. (Dr. J. Fred Wolfe, conductor), will again be the guest of the Philharmonic Society at a special gala concert on Saturday evening, January 26, at Carnegie Hall. It will be recalled that this famous organization gave the first performance out of its own city last year, when it made a pilgrimage to take part in the jubilee concerts of the Philharmonic's seventy-fifth anniversary celebration. The journey of the 300 singers has been arranged again through the courtesy of Charles M. Schwab, their patron. The choir will sing with the orchestra the "Kyrie Eleison," "Cum Sancto Spiritu" and "Sanctus Dominus Sabaoth" from the Bach B minor mass, and the composer's three chorales, "Thou Bliss of Earliest Innocence," "Wake My Heart," and "When Will God Recall My Spirit." Dr. Wolfe will bring to New York in addition to his singers, the Moravian Church Trombone Choir. The trombonists will play a choral in B minor as a prelude to the opening chords of the "Kyrie" in the B minor mass, as has been the custom in Bethlehem since the establishment of the festivals.

The Bach compositions will be conducted by Dr. Wolfe. Conductor Stransky will conduct the second part of the program, which will be devoted to selections from "Parsifal," including the "Good Friday Spell," "The March of the Knights" and the prelude and "Glorification."

A Wagner program with selections from "Rienzi," "The Flying Dutchman," "Tannhäuser," "Tristan and Isolde," "Rheingold" and "Götterdämmerung" will be offered at the Philharmonic's Sunday concert on January 27. Marcia van Dresser will be the soloist.

Philharmonic Bans German Composers

It was announced last Tuesday morning that the New York Philharmonic Society has decided to discontinue (for the duration of the war) the performance of works by living German composers. As the first practical application of the ruling, Richard Strauss' "Till Eulenspiegel" is to be substituted at the Carnegie Hall concerts today and tomorrow (January 24 and 25) by MacDowell's "Hamlet and Ophelia."

Lieutenant Scott McCormick

Word reached this city January 19, from General Pershing, by way of Washington, of the death in action of Second Lieutenant Scott McCormick, United States Infantry. He was killed, the report said, on January 17, by an explosion of hand grenades. Lieutenant McCormick's mother, Mrs. Oscar Gareissen, resides at No. 190 Riverside Drive, New York City.

Maria Barrientos Arrives Unexpectedly

After a circuitous journey of twenty days from Spain, Maria Barrientos, with her mother, her son George and his governess, arrived last Tuesday in New York. The Spanish prima donna, through the exigencies of the present international situation, was forced to take a vessel, other than the one she had intended to, and through this circumstance none of her friends in New York knew when she was

arriving. The first intimation any one received of her arrival was a telephone message from a Brooklyn pier stating that she was awaiting the Metropolitan Opera Company's transfer representative. He finally arrived and found that she was just on the point of departing without him.

Mme. Barrientos has rented an apartment in the Dorilton Apartments, where a number of other artists reside, among them Marie Rappold and Giovanni Martinelli. Mme. Barrientos will sing a number of concerts before her operatic debut at the Metropolitan Opera House in February.

Marguerite Sylva with Chicago Opera

The MUSICAL COURIER was the only paper to announce several weeks ago that Marguerite Sylva would soon return to the stage. This exclusive report was confirmed by Cleofonte Campanini's announcement that she will appear in the title role of Massenet's "Cleopatre" during the New York season of the Chicago Opera Association, with Riccardo Stracciari as Mark Antony.

GALLI-CURCI WILL SING

(Continued from page 5.)

Opera Association. The concerts are under the management of Charles L. Wagner and his associate, D. F. McSweeney. The artists who will participate in the first concert are Rosa Raisa, soprano; Giulio Crimi, tenor; Carolina Lazzari, contralto; and Riccardo Stracciari, baritone. Sylvio Lazzari, the French composer, will conduct his own "Prelude d'Amour" and the other conductors are Marcel Charlier and Giuseppe Sturani. The complete program follows:

Overture from "Roi d'Ys"	Lalo
Conductor, Marcel Charlier	
Cielo e mar from "La Gioconda"	Ponchielli
Giulio Crimi	
Che farò senza Eurydice ("Orfeo")	Gluck
Carolina Lazzari	
Prologue from "Pagliacci"	Leoncavallo
Riccardo Stracciari	
Casta Diva ("Norma")	Bellini
Rosa Raisa	
Prelude d'Amor	Sylvio Lazzari
Conducted by the composer	
Vesti la Giubba ("Pagliacci")	Leoncavallo
Giulio Crimi	
Bolero from "I Vespri Siciliani"	Verdi
Rosa Raisa	
Eri tu ("Ballo in Maschera")	Verdi
Riccardo Stracciari	
Printemps qui commence ("Samson et Dalila")	Saint-Saëns
Carolina Lazzari	
Duet from "Ballo in Maschera"	Verdi
Rosa Raisa and Giulio Crimi	
The Dance of the Hours from "La Gioconda"	Ponchielli
Conductor Giuseppe Sturani	

Crimi's Appearance Doubtful

Giulio Crimi, the principal Italian tenor of the Chicago Opera, did not come on from the Windy City with the other artists of the company. On the day after his final appearance of the season, last Friday evening as Radames in "Aida," he went to the Columbus Hospital in Chicago for observation. Mr. Crimi some little time ago had an operation in the region of the stomach and the superficial wound did not heal as it should, so that another slight operation will be necessary at this time or later. His coming to New York is said by some to depend upon whether or not the surgeons decide that it is necessary to operate at once or that a postponement until the end of the season will in no way endanger him; by others, it is claimed that Mr. Crimi is suffering principally from a severe attack of "Metropolitinitis" and that the only operation likely to be performed upon him in the near future is that of removing him from the body of the Chicago Opera Association and grafting him onto that of the sister house in New York presided over by Giulio Gatti-Casazza. Mr. Crimi's role in the "Jewels of the Madonna," this (Thursday) evening will be taken by Giuseppe Gaudenzi.

Repertoire for Second Week

As the MUSICAL COURIER goes to press, the entire repertoire for the second week of the Chicago Opera Association's New York season is not determined upon. Monday evening, January 28, Mme. Galli-Curci's debut in "Dinorah" will take place, as previously announced, and on Wednesday evening Massenet's "Manon" will be sung, with Genevieve Vix and Muratore.

"NOTES ON HER SHOULDERS"

Peculiar Ornamentation Fancied by Mme. Theodorini, Arrested as Spy

Everybody knows of the lady who had "rings on her fingers and bells on her toes." But, according to a cable despatch from London, it remained for Helena Theodorini, of Paris, New York and the world at large, though principally of Buenos Aires, to invent and adopt a variation of the regular formula. The story of the stopping of a Spanish passenger steamer, en route from Buenos Aires to Spain, by a French cruiser and Mme. Theodorini's removal therefrom on a charge of espionage, has already been told in the MUSICAL COURIER. Mme. Theodorini, it will be remembered, was a great opera star of former days, who of late years has taught singing, at one time in Paris and again in New York, but generally in Buenos Aires. A Rumanian by birth, she enjoyed a pension of \$12,000 per year from the private purse of the late Carmen Sylva, former queen of Rumania, which ceased with the queen's death. If the espionage charge be true, the above fact perhaps suggests why Mme. Theodorini turned to that effective, if hazardous, way of earning a lot of money in a short time; but in Count Luxburg, one of the champion bunglers of the German diplomatic service, she chose the wrong partner in crime.

According to the despatch mentioned above, there were found among Mme. Theodorini's effects some apparently innocent papers, which, on being treated with the proper chemical, revealed hitherto invisible messages in a hieroglyphic code. Further Mme. Theodorini herself, on being treated with the proper chemical, displayed on her back, between the shoulder blades, the hieroglyphics through which the code was deciphered and her guilt proved. There are many cases on record where one person has done something dishonest behind another's back, but this appears to be the first in which somebody has attempted something felonious behind her own back.

Well Known Soloists for Verdi's "Requiem"

April 4 will mark the first concert of the New Choral Society, which is to take place in Carnegie Hall, New York, under the direction of Louis Koennenich. At that time Verdi's "Requiem" will be sung in Latin, the soloists being Marcella Craft, soprano; Alma Beck, contralto; Arthur Hackett, tenor, and Arthur Middleton, basso. These artists are all well known for their splendid worth, and Conductor Koennenich is to be congratulated upon his selection. Each is busy this season, fulfilling engagements, Miss Craft returning from an extended mid-western tour in order to sing in this work.

San Carlo Opera in the Northwest

Reliable reports from Calgary, Edmonton and Regina agree that the San Carlo Opera Company had a phenomenally successful season in Canada. The organization has begun its eastward trip, and soon will be playing in the Middle West. Cleveland and Pittsburgh have asked for return weeks by the San Carlo singers, and will hear the company early in March.

Arthur M. Abell in Holland

Arthur M. Abell, formerly Berlin representative of the MUSICAL COURIER, is in Rotterdam, Holland, waiting to sail for this country on the New Amsterdam. Mr. Abell, who is a native American (from an old New England family), remained at his post in Berlin when the war broke out in 1914, until he went to Holland about a year ago.

New York Visitors

Edith Taylor Thomson and Roman H. Heyn, of Pittsburgh, are in New York in the interests of the Heyn series, which is a popular feature of the musical life of the Pennsylvania city. They are booking artists for next season, when the concerts will be given in Carnegie Hall.

Concert Direction Ernest Briggs

Ernest Briggs, who for five years has been manager of the Briggs Musical Bureau of Chicago, has moved to New York, where he will do business under the name of Concert Direction Ernest Briggs.

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NATIONAL OPERA CLUB OF AMERICA GIVES FOURTH ANNUAL PERFORMANCE

DeVere Sapiro and Bridewell—Fine Performance, Patterned After Paris—Mme. von Klenner Makes Brilliant Speech—Sapiro Sings "Marseillaise"—Romualdo Sapiro Conducts—Immense Enthusiasm

The fourth annual evening of grand opera of the National Opera Club of America, Baroness Katharine Evans von Klenner, founder and president, took place in the grand ballroom, Hotel Waldorf-Astoria, New York, January 18, and was in every way of utmost credit to all concerned. At the outset one was struck with the handsome program booklet, with the national colors of the United States and France intertwined on the title page, and the gold and blue seal of the opera club having a picture of Mme. von Klenner in the center. The opera chosen for performance was "The Daughter of the Regiment" (in French), with the following cast:

Marie, the daughter Mme. DeVere Sapiro
La Marquise Carrie Bridewell
Tonio Enrico Montefino
Sulpice Castellanos Varillat
Hortensius Carlos Villarias
Un Notaire Louis F. Ragot
Un Caporal Guillermo A. Prah
La Duchesse Lina P. Kreuder

The chorus was composed of the following members of the club: Marian F. Avery, Marie Anderson, Paula Allen, J. Ayres, H. Baker, Elizabeth Breene, Anna Bosetti, J. Cohen, Adele Campbell, A. Destamps, Effie Eadie, E. Eley, Beatrice Epstein, Dorothy Fischer, Kathryn Fendrick, Edna Hartshorn, G. Hastings, Carol Knowles, Marie Limeburner, Eugene Lahm, May McDonald, R. MacNamara, Marguerite Perry, Mrs. Charles R. Perkins, Mary Ryan, Margaret Ryan, F. C. Ross, Louise Ragot, W. B. Smith, H. Soble, Ruth Turner, Margaret Thompson, Evadne P. Turner, M. Webber, W. A. Winter, S. van Wezel, and Messrs. M. Adams, R. S. Brown, J. H. Corfu, W. Downes, A. Destamps, W. D. Dunn, C. S. Finck, J. Fink, J. S. Gullo, R. E. Griffith, M. Gazo, A. G. Gutsell, Frank Holland, O. Hok, C. Jersak, F. W. Jones, Pietro Mazzi, G. A. Prah, W. B. Smith ad, A. Trolle.

Romualdo Sapiro conducted. Mildred Holland was dramatic director, Luigi Albertieri stage director and the costumes were by Sacchetti and Pernpruner.

Mme. Sapiro sang and acted her part with a voice of beauty, under entire technical and musical control. She was vivacious and taking in all she did. A storm of applause shook the house after her scene in the singing lesson, and she was frequently compelled to bow her thanks. Mme. Bridewell showed the experienced singer and actress, as was to be expected from one of her gifts and experience, both in America and abroad. Her voice, too, sounded full and expressive, and her by-play was most appropriate. Messrs. Montefino and Var-

illat sang with real Italian spirit and acted as Italians always do, with naturalness and life. The other parts were well presented by Mme. Kreuder and Messrs. Ragot and Prah. Throughout one could but notice the unity of acting, the complete ensemble, fashioned after Opéra-Comique performances in Paris, and guided by the master hand of Mr. Sapiro. There was real French diction and unity in the choral and ensemble parts, showing thorough rehearsal and reflecting credit on the participants, who in brief time studied and perfected the opera. The French atmosphere was preserved throughout. Smooth flowing action marked all the doings of the evening, cues were caught and carried along with effectiveness and artistic heights of altogether unlooked for proportions reached.

Past performances of scenes from operas have been well done, but this presentation of "The Daughter of the Regiment" marks the climax of the efforts of the National Opera Club and sets it on the apex of its achievements, high as others have been.

"Opera in Every City" is the slogan of Mme. von Klenner and her cohorts. This is emphasized on every occasion and has resulted in a membership list which has grown amazingly. No longer is opera an entertainment; it has been taken out of that class and made educational. Various branches have already been established, and the hearty co-operation of the Metropolitan Opera management in various ways will be helpful. Since the first afternoon of the club (all the meetings are held in the grand ballroom of the Waldorf-Astoria Hotel) a series of "Opera Talks" by Havrah Hubbard, with Claude Gottlieb at the piano, have interested the large membership. In detail, these have been as follows: October 11: Modern Italian composers, Mascagni, Leoncavallo, Wolf-Ferrari; opera talk, "Otello." October 18: "Cavalleria Rusticana." November 8: Russian composers, Tchaikowsky, Rubinstein, Moussorgsky; opera talk, "Prince Igor." November 23: "Bohème." December 14: French composers, Gounod, Meyerbeer, Delibes; opera talk, "Carmen." December 27: "Hänsel and Gretel." January 10: American composers, Hadley, Herbert, Nevin, de Koven; opera talk, "The Daughter of the Regiment."

Beginning February 7, the fortnightly opera talks will continue, taking up various schools. March 14, the production of a one act opera will take place, and March 28, acts from grand operas will be given. The annual meeting takes place May 9.

Preceding the second act, Mme. von Klenner was called on to make a speech, which she promptly did, in her usual fluent manner, saying that the club's ambition, through her, was to found grand opera in all the small cities of the United States; that the club was receiving the enthusiastic support of many prominent men and women, and that she felt a most important step had been taken in the performance of the evening. She went on to state that, considering the fact of counter-attractions, of adverse conditions on all sides, the large audience in attendance was a high compliment. Many people predicted that because of the depressing war period there would be a small audience. There were many, many difficulties to overcome; however, the wonderfully brilliant performance

fully repaid all concerned for all trouble. It was the aim of the National Opera Club to present this opera as nearly as possible as given under highest Parisian management. She mentioned the fact that she was very proud of the military drill exhibited by the chorus. The speech was greeted with shouts of approval, and it is clear that Mme. von Klenner has her membership with her in everything she says and does.

At the close of act three, Mme. Sapiro, holding the French colors, sang "The Marseillaise" in French with a sincerity that was most inspiring. There followed storms of applause and, amid rousing handclapping, the curtain descended on this brilliant affair.

There followed several hours of dancing, much enjoyed by the large company. The officers of the National Opera Club of America are as follows:

Founder and president, Katharine Evans von Klenner; honorary vice-president, Frances Alda; vice-presidents, Mme. de Vere Sapiro, Mrs. John Kurrus, Kathleen Howard, Florence Mulford Hunt, Marcella Craft, Minnie Tracey; recording secretary, Mrs. J. Willis Smith; corresponding secretary, Florence Baird Meyer; assistant corresponding secretary, Kathryn Fendrick; treasurer, Mrs. Sydney I. Prescott.

Among the invited guests were many conspicuous in musical and military circles. Members of the French diplomatic corps were present, officers of French warships, of the French army, and a row of seats was occupied by French sailors, another by American sailors. Commander Larimer, U. S. N., Mrs. John Francis Yawger, Mrs. William Grant Brown, Mr. and Mrs. William R. Chapman, Mr. and Mrs. Noble McConnell, Herwegh von Ende, director of the von Ende School of Music, Claudia Muzio, Mr. and Mrs. Carpi, Frances Alda, Mr. and Mrs. Edward Kellogg Baird, Mr. and Mrs. Oscar Saenger, Rev. and Mrs. Henry Lubeck, Signor Paolo, were among those in the company.

Hageman Gives Musicale

Richard Hageman gave a musicale last Saturday evening, January 19, at his beautiful studio-residence, 304 West Seventy-first street, and entertained a large number of distinguished musical persons. Meriam Schiller, an eight year old girl, opened the artistic proceedings by dancing to Mr. Hageman's piano music. She has remarkable terpsichorean talent and delighted the onlookers with her grace and poesy. Informal singing was then done by stately Marcia van Dresser, charming Gabrielle Gills, versatile Hartridge Whipp, Mrs. Arthur Chapin, and Emma Herzog, Mr. Hageman supporting them with his superlative accompaniments. Needless to state, the vocal part of the evening, which disclosed lovely singing and real interpretative art, won enthusiastic applause. Donald Thompson, who has been taking war photographs in Europe, gave a short talk. The honors were done by Richard Hageman, and the hostess of the evening, Renée Thornton, and among those who enjoyed the hospitality were a great many representatives of New York's best musical society, including some of Mr. Hageman's large class of pupils.

OLIVER DENTON

AMERICAN PIANIST

CONCERNING HIS RECITAL AT AEOLIAN HALL,
JANUARY 16, 1918, THE PAPERS SAID:—

New York Globe—

Oliver Denton gave another piano recital in the presence of an appreciative audience. As before, he revealed sterling qualities as a pianist.

New York Morning Telegraph—

Mr. Denton's playing is straightforward, well-balanced and broad in its style. A new suite by Harry Rowe Shelley was pleasing, while Beethoven, Schubert and Chopin numbers were given excellent treatment at his hands.

New York Tribune—

Oliver Denton, who has been heard here in the past, played an imposing programme of piano music yesterday afternoon in Aeolian Hall. He is decidedly one of the more than capable pianists of whom New York hears so many dozen each season. He possesses a fluent technique, a marked analytical power, a cool and sound judgment, a touch which is at times of unusual loveliness and a real feeling for poetic beauty.

His playing of the Chopin sonata in B minor has doubtless been surpassed in brilliance, but the work is not often played with a more sympathetic appreciation of its poetic content, with a more satisfying feeling for design and proportion. Mr. Denton's interpretation of the Largo was a creation, and the finale, under his fingers, became splendidly eloquent.

New York Morning Sun—

Mr. Denton plays with some brilliancy and with occasional flashes of imagination. He is a player of respectable quality and his audience rewarded his efforts with much applause.



New York Evening Sun—

Mr. Denton belongs where mighty few American pianists do belong—at the top; and the moments when he equalled Hofmann yesterday were not so very rare. Technique and tone, sufficient power and a lot of musical imagination belong to his style, and the Beethoven, Schubert and Liszt which he also played were delivered exceptionally well. The pianistic proof lay in this, perhaps, that he played the Chopin sonata best of all.

New York Evening Mail—

Among the younger pianists who are heard in New York with respectful attention is Oliver Denton. He usually succeeds in convincing his listeners that he knows his instrument and its literature and desires honestly to interpret the works of its masters. A pleasant and clean technique aid him in accomplishing this object.

New York Herald—

Mr. Denton also played Chopin's B minor sonata, Beethoven's variations in C minor and two Schubert numbers. He plays with fluent technique, always well controlled. His hearers liked his unassuming manner and his wholesome American spirit. A laurel wreath tied with red ribbon rewarded his good playing.

New York Times—

Mr. Denton played these pieces admirably, as he did the "Triana" of Albeniz, with its Spanish dance rhythms, placed between the two Americans, perhaps as example of a certain spontaneous "nationalism" in music from overseas.

Management: DANIEL MAYER, Times Building, New York City

Steinway Piano

GATTI-CASAZZA AMBULANCE FOR THE ITALIAN ARMY

Metropolitan Directors Present One in Honor of the General Manager's Tenth Year in the House

Giulio Gatti-Casazza, who this season is completing his tenth year as manager of the Metropolitan Opera Company, was recently the recipient of the following letter from Otto H. Kahn, chairman of the board of directors of the company, writing for himself and on behalf of the board:

Dear Mr. Gatti-Casazza:—

It is ten years since you assumed the management of the Metropolitan Opera Company. In tendering you this expression of gratitude and admiration I am voicing the sentiments not only of the Board of Directors but also, I feel sure, of the artists and staff of our organization and of the patrons of the Metropolitan Opera House.

From long and close observation I know the difficulties and complexities, the wear and tear, the exacting demands of the position which you have occupied with such conspicuous success. I know the great ability, the painstaking and ceaseless work, the single-minded loyalty, the zeal and devotion, the high sense of duty and justice, the broad catholicity of taste which you have brought to bear on the task entrusted to you.

You have maintained the best traditions of a world-famous institution, and you have added to them features of great excellence. It is true, no artists have come forward within the last ten years—or, probably, ever will come forward—to eclipse the great names of those who adorned the Metropolitan stage under

your predecessors. But you have ever been diligently on the search to secure for the Metropolitan Opera Company the best singers available, and in everything else which appertains to operatic performances such as chorus, orchestra, scenery, stage management and ensemble, you have set a standard never approached in former years. You have given to the Metropolitan Opera Company a higher artistic dignity, a greater seriousness of artistic striving than it ever had before. You have engaged a far greater number of American artists than were at the Metropolitan Opera under any former management. You were the first to produce a grand opera by an American composer and have ever shown an earnest desire to give encouragement to native art.

In dealing with the exceedingly great difficulties caused during the present and past three seasons through the situation resulting from the war, you have shown admirable resourcefulness and masterly generalship.

My colleagues and I would like to mark the occasion of the tenth anniversary of your management by some slight tangible expression of our gratitude, appreciation and esteem. It has occurred to us that the most appropriate form to give to that expression at this time would be to present in your name an ambulance to the Italian army. I shall be glad if you will let me know whether that would be agreeable to you.

With all good wishes and with the expression of my personal warm regard and sincere friendship, I remain,

Very faithfully yours,
(Signed) OTTO H. KAHN,
Chairman, Metropolitan Opera Co.

Giulio Gatti-Casazza, Esq.,
Metropolitan Opera Company, New York, N. Y.

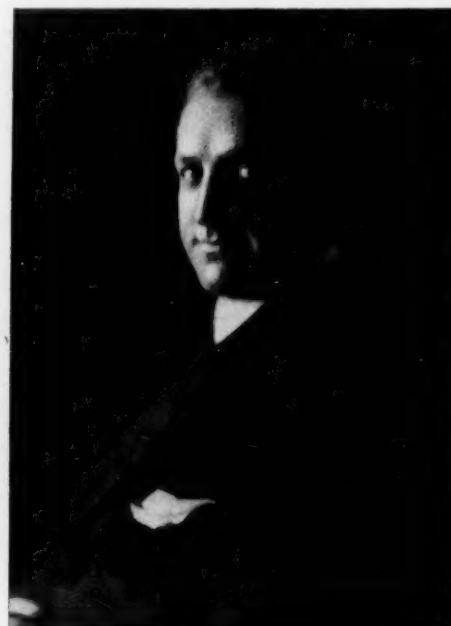
Needless to say, Mr. Gatti-Casazza responded in a letter expressing his warmest thanks for the compliments showered upon him and heartily endorsing the gift of the ambulance in his name.

It was indeed an amusing thought that led the critic of

one of the morning papers to remark jokingly on the peculiar coincidence which, on the very day when Cleofonte Campanini arrived in town to open his New York season, moved the directors of the Metropolitan to present Mr. Gatti-Casazza with an ambulance. *Honi soit qui mal y pense!*

Popular Pasquale Amato

Even to those who have been familiar with the splendid vocal and histrionic gifts of Pasquale Amato, the baritone, whose work as a member of the Metropolitan Opera Company has made him a prime favorite, his remarkably fine singing this season has been a source of wonder and pleasure. Since his appearance as Amonasro in the performance of "Aida" which opened the season, this singer has been heard frequently in the leading baritone roles including Giovanni in "Francesca da Rimini," the name part in "Prince Igor," Lescart in "Manon Lescaut," Tonio in "Pagliacci," the High Priest in "Samson and Delilah," and in these he has been heard not once, but many times, with



PASQUALE AMATO,
Baritone of the Metropolitan Opera Company.

splendid success. When Mascagni's "Lodoletta" was given its North American première, the part of Gianotto was allotted to Amato, who gave an impersonation of this role which won the unmitigated praise of all who heard him. Of Amato's genuine popularity there can be no possible doubt, and it is equally apparent that it is a popularity founded upon the rock of fine achievements and real merit. And with each performance, Amato is showing added ability, not only in his singing, but in his acting as well.

Leon Rice Boosts American Songs

A singer who has the courage of his convictions, and is a consistent advocate of American songs, is Leon Rice, the New York tenor. His interest in the work of native song writers is becoming widely known and appreciated. In a recent conversation with Mr. Rice in his apartment at The Belnord, Broadway and Eighty-sixth street, he expressed himself as follows:

"It has become somewhat of a tradition with many of our people that music, in order to be worth while, must be produced in Europe, and that the older it is, the more outlandish the names of the composers (which you are compelled to cough, sneeze or gargle in an endeavor to pronounce), the higher must be its musical value. For my part I have been unable to figure out the reason why a composer has to de-compose several centuries before his work and ability are recognized. During the past year I have had almost 2,000 songs sent me by composers and publishers here in America, and among them are scores of things worthy of the best efforts of any of our singers.

"I am constantly adding new American songs to my repertoire. Schumann doubtless had the above mentioned idea in mind when he wrote, 'Reverence the Old, but meet the New also with a warm heart, Cherish no prejudice against names unknown to you.'"

It is of interest to note the fact that Leon Rice has given in all parts of the country more than 600 recital programs made up entirely of American songs. He has received hundreds of letters of appreciation from native song writers for the work he is doing in their behalf—and has a fast growing list of songs written for and dedicated to him.

Rice Sings New Sacred Songs

At a sacred concert in Newark on Sunday, January 13, Leon Rice gave a program of American songs some of which were heard there for the first time. The list included:

God of Our Fathers	John Prindle Scott
Repent Ye	John Prindle Scott
(Composed for and dedicated to Mr. Rice)	
My New Name	James MacDermid
Promise	Jean Paul Kursteiner
My Refuge	C. Whitney Coombs
The Ninety and Nine (by request)	James H. Rogers
And I, John, Saw the Holy City	Harry Rowe Shelley
(Aria from "The Inheritance Divine")	

So great was the enthusiasm over Mr. Rice's singing, he was immediately requested to return for another engagement in the near future.

American Prima Donna Anna Fitziu

in
AMERICAN OPERA
"AZORA"

New York Premier—Lexington Opera House,
Saturday Evening, JANUARY 26



Management: R. E. JOHNSTON, 1451 Broadway, New York

WHAT THE NEW YORK PRESS OF JANUARY 16TH, 1918, SAID ABOUT

LEO ORNSTEIN'S RECITAL AT AEOLIAN HALL, JANUARY 15TH, 1918:

THE SUN:

Leo Ornstein gave a piano recital yesterday afternoon in Aeolian Hall and there were none of his own curious compositions on the program. Instead there were three fine specimens of the productions of Scriabine and three from the museum of Ravel. In these Mr. Ornstein displayed the best features of his art. He is a player of remarkable technical skill and his command of tone color is not surpassed by any of the famous ones. He played Scriabine and Ravel with fulness of faith and with exceeding dexterity.

Other compositions were Beethoven's "Sonata Appassionata" and a group of Chopin numbers. Mr. Ornstein's interpretations of the classics are an acquired taste. One does not arrive at harmonious agreement with them suddenly. Many will never achieve it at all. Especially disconcerting to common minds are his rhythmic fancies, which cause the melodies of Chopin to assume new shapes and original character.

But all these matters have been discussed many times. Leo Ornstein does things differently from others, and to many people this is a token of genius. He was heard yesterday by a large and absorbed audience and the applause was of a nature to leave no doubt that deep satisfaction was enthroned in the hall.

THE GLOBE:

In Aeolian Hall yesterday afternoon Leo Ornstein gave his first local piano recital of this season. Probably not a few of the many enthusiasts that heard him regretted the

absence from the program of even one of his own highly individual compositions, though an early "Russian Suite" of his, masquerading under the authorship of one "Vladimirsky" opened the recital. However, Mr. Ornstein is an interesting pianist whatever he plays, and on his program yesterday were pieces by Scriabine, by Ravel (the "Scarbo" for one), by Debussy, and by Albeniz (a "Fête-Dieu à Seville," characteristic in melody, fascinating in rhythm, rich and unusual in harmony), which must appeal to him particularly. He played also Beethoven's "Appassionata" sonata, a Chopin group of four, and Liszt's twelfth Hungarian rhapsody.

Among contemporary pianists few, young or old, approach Mr. Ornstein in command of tone-color and taste in using it. Dazzling in contrast, or endlessly subtle in gradation, the color he employed throughout the program was astonishing, ravishing, disarming. It almost succeeded in persuading one that beyond color there is nothing in music. But not quite. And just there was the little rift within the lute of our delight, though fail it did to make the music mute.

The fact is, under the glory of the color was often discernible defect in line. In Beethoven and in Chopin especially one felt the lack of sustained melodic sweep, and for pages the phrasing would be moulded too steadily in one relief. Infinite and exquisite elaboration of detail the player often wrought without regard enough for the design of the piece as a whole. If Mr. Ornstein develops the linear element in his playing as he already has the color he will become indeed one of the supreme painters of the piano. —Pitts Sanborn.

AVAILABLE FOR CONCERTS FOR THIS SEASON AND NEXT

Management: M. H. HANSON, 437 Fifth Avenue, New York Knabe Piano

And Now Boston Acclaims HEIFETZ!

H. T. Parker in the Boston Transcript of January 7, 1918.

MR. HEIFETZ PLAYS.

REMARKABLE VIRTUOSO: SIGNAL MUSICIAN.

THE AUDIENCE AND THE VIOLINIST—TECHNICAL RANGE AND MASTERY THAT BEAR WITNESS TO AN INTUITIVE AND PRACTISED GENIUS FOR THE VIOLIN—A MATURITY THAT SETS YEARS AT NAUGHT—A LIKE AND STILL MORE SIGNIFICANT COMMAND OF THE CHOSEN MUSIC—HÄNDEL AND BACH IN THEIR VERY VOICE—OTHER PIECES.

Whatever the audience expected, that filled Symphony Hall yesterday afternoon to hear Jascha Heifetz, the violinist, play for the first time in Boston, it heard a notable musician and a remarkable virtuoso. "Sensation" he is by the degree in which he exhibits the higher qualities of both; but "sensation" he is not as one who exploits these attributes for the wonder of the multitude. His own Jewish race was numerous in the concert room, but not to the monopoly of any quarter of it, as sometimes happens when one or another virtuoso tenants it. Amateurs and connoisseurs of the violin and of music in general were not lacking; while the cautious folk, who must be sure that they are admiring the correct and the fashionable thing, were as conspicuously absent. On the next occasion in which Mr. Heifetz plays in Boston, probably in March, they will flock, confident, to hear him. Indeed the major part of the assembled company consisted of those middle listeners, so to say, neither musically nor socially distinguished, who frequent concerts for the pleasure that they receive, and have acquired thereby no mean standards and discrimination. It is they who maintain miscellaneous music in this town, whose applause should be good in singer's, conductor's or virtuoso's ears; who somehow have impulse for the new, the strange, the deserving that gathered them before Mr. Heifetz on Sunday, as last winter it brought them, on similar occasion, before Mme. Galli-Curci. Its just plaudits crowned him as they crowned her, and so assured of them for this public is faithful and ever spreading—his future in Boston seems secure. Few knitted—best proof of the musical quality of the company.

The applause so lavished upon Mr. Heifetz, snapping through the rapt listening almost before the final note had dropped from his bow, seemed in no way to move him. His poise, in fact, his seeming impassivity even, except in the making of music, is not the least singular of his attributes. He answers "ovations" briefly, formally almost curtly, with a few bows, smileless, imperturbable, almost mechanical. Rather, in his bearing and playing, he seems unaware of the presence of his audience, though it came as disagreeably close as it does when chairs leave only a railed parallelogram for violinist, piano and accompanist on the stage of Symphony Hall. His listeners looked upon a slender youth, yesterday with a drawn, hollowed, weary face that his playing belied; a notably high forehead and intent eye, sensitive lips and mobile chin, of the complexion that the French call *chataigne*, with a halo of bright hair for final setting. Noticeably, his hands are a violinist's, long of line, lengthy fingered, supple, from as long slender and pliant wrists. Already his aspect and manners are those of a cultivated and modest youth of the world; while his bearing as executive musician before an audience in flawless in command of his instrument, without the superfluous aid of bodily movement or merely physical excitement. He does not seek to make his face the mirror of his mind, or to open his heart to the unresponsive ceiling. He keeps both for play through his music. Not Mr. Kreisler in himself, in general presence and particular demeanor toward hearers, is a more aristocratic violinist.

The means by which Mr. Heifetz discloses this mind and heart for music and the violin are perfection itself, without limitation in range, of unfeigned purity in accomplishment. He seemed yesterday, as in previous hearing elsewhere with orchestra, if not to have widened and refined the technique of the violin, to have compassed and concentrated it within himself. The range, the freedom, the exactitude and the elasticity of his bowing are wondrous to hear, since thereby he can command the whole scope of the violin in lightness or weight of tone, in endless gradations and shadings. The play of his fingers, however intricate the "passage work," however exacting the ornament, never fails him. It is pliancy and certainty themselves. His ear is as faultless and sensitive as his wrists and fingers. Thereby flows from his violin a tone that is neither the "big tone" habitually associated with Mr. Ysaye, nor the super-refined and delicate tone that Mr. Spalding sometimes cultivates, nor yet again the over-sweetened and long-drawn tone dear to Mr. Elman. Rather, Mr. Heifetz's tone is limpid voice of the violin, full-bodied yet never forced; warm yet never over-sensitized; undulating, sinuous, yet never faltering, rough-edged, or broken; super-sensitive in vibrancy to whither weight, color, motion, violinist and music would lend it. By the tokens of Sunday, it is this tone, more than mere manipulative skill, that gives to Mr. Heifetz's flights of pure virtuosity—harmonics, double-stopping, spiccati, flageolet tones and all the rest—a beauty, an elegance, usually lacking in them, either as feats for their own sake or as the presumptuous rhapsody of an emulous player. Mr. Heifetz seems to hear as well as to achieve them.

The evenness of these technical attributes is as remarkable as the range. Mr. Heifetz makes no visible or audible effort to attain them—not even when the fertile and unsparing Auer has piled intricacy and exaction upon the music of a Paganini already superabundant therein. As little does he show any élan or any pride of satisfaction when they serve him to what—in almost any other violinist—would be displayful purpose. Similarly in the course of a long concert, he shows no deviation in the degree or the application of them. As he never exults in them, so he never flags with them. In fine, they have become a normal and permanent possession of Mr. Heifetz to be deployed in second nature as the music in hand summons. Being such, they are already mature, though by trustworthy report he stands only at the beginning of his eighteenth year. Indeed in these qualities, as in most others that he has disclosed in his two months in the United States, there is no hint of youth in him. To the eye he indicates no particular years under twenty-five or even thirty. To the ear he is a violinist and a musician in rich and unclouded ripeness.

Always, moreover, these technical distinctions suggest not merely rare attainment, through any course of years to ultimate possession, but that rarer idiosyncrasy for the violin and the voice of the violin, which is genius for the instrument. Mr. Heifetz has not only mastery; he has penetrated understood, known, loved the violin and so possessed himself of its secrets. He less compels than caresses it. To him it is less a means to be conquered than a mistress to be cherished, persuaded. Similarly, he releases its voice as one who wooes forth its beauty and its power of tonal speech, who hears it as with the ear and the thrill of deep and high affection, and who, so moved in secret, sustains that beauty, heightens that power, gives to both every inflection, every perfection that insight, desire, still passion may impart. There can be a genius for all fine things, means, ends. It dwells in Mr. Heifetz for the violin. That genius, which in itself is affection sublimated, till

it knows no limit to its passion or its pains, so transfigures an instrument of wood and strings, for wrists and fingers.

With this genius for the violin goes—and herein lies the most remarkable of Mr. Heifetz's present traits—a similar and only a little less surprising idiosyncrasy and intuition with music as music. He happened to begin his concert yesterday with a Sonata by Handel and to follow it presently with the Chaconne of Bach. To say that he played the two slow movements of the Sonata with softly glowing richness of tone, with super-sensitive curve and undulation of the unbroken and ascendant course of the music, with unspiced transparency of voice in unimagined elegance of march is but to record a commonplace of the moment. To say that he played the two quick movements with exquisite evenness of figuration, airiness of arabesque, light beat of rhythm and bright but unhardened lustre of tone is to do no more. To say also that he played both the slow and the swift divisions with the voice of the singing violin become as a singing human voice in sensibility to contour and current, in the shaping of phrase, in equal purity and variety of inflection, is to say that he penetrated, transmitted, heightened the intrinsic and individual quality of the music, that he infused into substance spirit, even as from the violin he draws its inmost secrets.

So with the ensuing Chaconne. As Handel heard the voice of a singing woman when he wrote the Sonata, so Bach heard the voice of the organ when he wrote the Chaconne, and the music to withstand the years when all the surrounding movements had vanished. It is music of intricate design, steadily mounting to a foreseen end; of endlessly interwoven strands; of march that now unites and now parts them, but never halts the expanding of the tonal web. Above all, it is music enriched not only with sustained creative pulse, but with the play of mood after mood upon that to the listener's eye, but to the ear, only unfolded the design with that unclouded lucidity—like the light of a still, clear autumn day—which is not the least of his distinctions with any music but he kept it rising as by driving yet measured impulse from himself, never reading upon the violin merely memorized measures as Bach had set them to paper. In his mind, imagination and speech, as in Bach's, the work, the passion, the creation, the tapestry of the music wove itself upon the hearer's mind and ear; but as strand after strand threaded itself into existence, sped or stayed in pace, parted or coalesced, it was as though the tone of Mr. Heifetz's violin was the adept fingers of the weaver while his mind as unerringly guided them. Spontaneously, impulsively went the evolution of what is really an intricate and many-voiced music, contrapuntal-wise, yet so clear and so jointed, stood clear, as it entered the pattern, each note had individual accent as it fell into place in the long, glowing line. Finally, out of Mr. Heifetz's tone rose in lambent color, never thickened, never clogged, never attenuated, the lively and various emotion that the progress of the music kindled in Bach and in sympathetic ears of this day. A more luminous exposition of the Chaconne is hard to imagine, a more vivid and jointed weaving of its manifold and marching voices is hard to conceive; yet throughout Mr. Heifetz's playing was plangent of feeling that is born of imagination, as it was resilient with the perception that is sense of style. Only by the rare genius that is already master of itself does a violinist of any race, of any years, in any circumstance, play Bach so.

With one exception, the other pieces of the afternoon were no more than mirrors for the many sides of Mr. Heifetz and his playing—a Concerto of Wieniawski; transcriptions by Auer of the Dervishes' Chorus and the so-called Turkish March from Beethoven's music to the forgotten play. The Allegro and the Finale à la Zingarese of Paganini similarly doled and redolent. The Allegro and the "Finale" of the Concerto, the two transcriptions, and the doubly embroidered and spangled Caprice reflected from a score of angles, and in as various play and gradation the technical qualities, the technical genius already cited. The Finale, the chorus and the march added thereto clearer impression of the feathery lightness of tone at his command and of his sensibility and dexterity with bright, clear rhythms, sustained or changeful. More significantly they disclosed his ability—sure token of the born and intuitive rather than the merely practised and willed violinist—to glorify the music he touches when, unlike that of Bach and Handel, it falls below his higher musical levels. In the displayful numbers, Auer's spangles and Paganini's became as jewels to flash lustres out the settings, transcriptions, and Caprice, afforded them. The Allegro, through mazes of "passage work" and the Finale of virtuoso-ardors enshrined only a little less glitter of gem-like tone. Yet even in them it was clear that Mr. Heifetz heard this mannered and embroidered music as instrumental song; that, gravely intent, he would give it the perfection, the beauty, the glamor of human voice singing. So he glorified it from exercise into song; so he gave it quantity of sensuous and sustained beauty as though impelled by moody promptings, until it sounded warmly, humanly, emotionally, upon answering ears, feeling, fancy.

Yet more did this command of the violin as the voice of song, this exaltation of the songful quality of the music in hand—though he had himself to transmute it there—flow out of Mr. Heifetz's playing of the slow movement of the Concerto and of a familiar Nocturne of Chopin in Wilhelmj's arrangement for violin. Wieniawski calls his music a "Romance"; Chopin's is veritably romantic. Upon both Mr. Heifetz poured the limpid and lustrous tone, the sustained and curving progress along expanding melodic line, the sensitive modulation of the songful current, the subtlety of phrase, the artfulness of melting transition that already had touched climax in the Sonata of Handel. He spun the Romance in a golden web of tone out of which shimmered the glamor Wieniawski sought, the imagery he had, perforce, to leave to his interpreters. The longer song of Chopin outspread itself in silvery flood of tone and radiance—the perfect music of romantic vista, wistfulness, sensation. So does Mr. Heifetz make his violin not only the voice of the tone-poet's song but the palette of the tone-painter's colors.

Philip Hale in the Boston Herald and Journal of January 7, 1918.

HEIFETZ IN VIOLIN RECITAL.

YOUNG ARTIST GIVES WONDERFUL PERFORMANCE IN SYMPHONY HALL.

AUDIENCE SHOWS HIGH APPRECIATION.

By Philip Hale.
Jascha Heifetz, violinist, played for the first time yesterday afternoon in Symphony Hall. Andre Benoit was the pianist. The hall was crowded. The enthusiasm aroused by the violinist's performance was as remarkable as the performance itself; yet it was only a just tribute to genius.

The program was as follows: Handel, Sonata No. 17, D major; Wieniawski, Concerto in D minor; Bach, Chaconne; Chopin, Nocturne; Beethoven-Auer, Chorus of Dervishes and Turkish march; from "The Ruins of Athens"; Paganini-Auer, Caprice, No. 24.

There are fiddlers and there are violinists. The fiddlers are sometimes surprising fellows whose pyrotechnical feats set the crowd a-gaping with wonderment. There are violinists, as Wieniawski and Sarasate in the past, as Ysaye and Thibaud now living, who might more justly be called creators. Mr. Arthur Symons, saying that Busoni did on the piano what ever he can conceive, asks, what can he conceive? He then describes Ysaye playing the "Kreutzer" sonata. "In that instant, a beauty which had never been in the world came into the world; a new thing was created, lived, died, having revealed itself to all those who were capable of receiving it. That thing was neither Beethoven nor Ysaye; it was made out of their meeting; it was music, not abstract, but embodied in sound. And Ysaye seems to me the type of the artist, not because he is faultless in technique, but because he begins to create his art at the point where faultless technique leaves off."

The technique of Mr. Heifetz is astounding, but no one thinks of it at the expense of his tone and his interpretation. His tone is singularly appealing, full, rich, pure. His intonation is faultless even in the accomplishment of hair-raising tasks. All difficulties are surmounted with gracious ease, without the slightest approach to vainglorious display. The poise of this youth, the physical and mental poise, adds to the enjoyment and the wonderment of the hearer. Here is a youth—for he has just ended his 17th year—who, surely conscious of his great ability, accustomed to wildly enthusiastic audiences, preserves his dignity, and does not stoop for a moment to win applause by a fantastical appearance, bodily agitation, or any lowering of his high artistic standard. The triumph over difficulties that some of his co-mates would project as the feature of a performance is with him only a passing, expected, inevitable incident in the interpretation.

Young violinists have visited us and won applause by their surprising mechanical proficiency. When they have disappointed by crudeness of interpretation, by unmusical phrasing, by rank sentimentalism, their failings have been excused on the ground that the visitors were naturally immature. Too many of them have been only the comet of a season.

The maturity of Mr. Heifetz as a violinist is as remarkable as are the incomparable beauty of his tone, whether a passage calls for fortissimo or pianissimo treatment, and his technical equipment. Witness the classic nobility of his performance of Handel's sonata, a nobility that has breadth and warmth. Witness the simplicity, the tenderness of his romance in Wieniawski's concerto, a song too often debased by the desire to be emotional at any cost, the desire that lands the player into lush sentimentalism. Witness his treatment of Bach's chaconne, the infinite expressive variety, so that each variation was a poem of beauty or a declaration of manly strength. It is not necessary to add that all mechanical difficulties appeared as though they were not.

In the performance of these compositions and those that followed, Mr. Heifetz answered fully the question propounded by Arthur Symons. He conceived that which was pure, sturdy, noble, emotional, also that which was only amusing in its capriciousness, in the grand manner. The hearer was aware that the more important music was a delight to the ear and a quickener of the mind and soul. The name of the composer, the personality of the violinist, modest and attractive as it was, were matters of indifference while the music was sounding.

After the nocturne, which was played with adorable simplicity of expression, Mr. Heifetz with his bow and left hand worked miracles, but as he did not overmaster or unduly aware of his extraordinary, demoniacal gift.

The Boston Globe of January 7, 1918.

HEIFETZ, VIOLIN GENIUS, IN DEBUT.

Jascha Heifetz, violinist and genius, triumphed yesterday afternoon—and that over superlative praise from other cities. For a young artist to compel from day to day the sensational acclaim first given him at his entry into a strange land is to live in the altitudes of genius.

The slender, serious-faced lad, said to be seventeen, who played yesterday for the first time in Boston, and to all who could sit or stand in Symphony Hall, is heir to a remarkable gift, one to inspire admiration and wonder. A personality of magnetism, modesty and grace, an uncommon affinity for the violin, an unbelievably facile mastery of what to others are technical problems, a poetic mind, a sweet and just sensibility in lyric expression—almost naive in its simplicity—these are traits which skillful guidance no doubt has developed, but which may have been the heritage of his race or of the stars.

Those who anticipated even in this boy, with his quiet, unassuming entrance and the exit with the characteristic, almost deprecatory bows, a performance searching in emotional or tragic poignancy, may have been disappointed. But those, and apparently they were many who were grateful to hear music in Handel's figuration, in Wieniawski's more modern embellishment and bravura, or in the style of the virtuoso's show piece, all with a mechanism of unbelievable fleetness, precision, delicacy, elasticity, and faultless proportion, and above all, a limpid tone and ravishing cantilena, for such there was a new light in the musical heavens.

It is known that young Heifetz came from Vilna, Russia, his birthplace, where his father, an orchestral violinist, taught him as a child, that he has made a violin his playmate since he was three; that from the age of eight the great Leopold Auer was his teacher, making him of the distinguished line of Zimbalist, Parlow and Elman, and he surpassing them all.

Beginning with Handel's sonata, No. 17, in D major, Heifetz did not attempt to confirm at once his place as a virtuoso. In spite of string trouble which harassed him at intervals during the afternoon he played the figured sequences with a marvelously clean articulation, and the noble air with befitting repose and dignity. In Wieniawski's D minor concerto his tone warmed, he appreciated the romantic and the rhapsodical note, playing without hint of extravagance or of sentimentality, yet with the spontaneity, the brilliance of improvisation.

In Bach's great chaconne, a work for the maturity of years, there was a pervading sense of beauty; there were exquisitely molded lyric phrases, there was technical mastery and a certain breadth, but it was of the bow rather than of experience, which fortunately saves yet something from the eager grasp of golden youth.

The group of three short pieces was played as no other violinist probably could do them. The unearthly beauty of the Chopin nocturne, as though its rossamer, shimmering melody were woven out of sunbeams, things untouched by human hands; the diabolical frenzy, quiet, yet insistent, of the chorus of the dervishes, and the "Marche Orientale" first displaying the strange, unprecedented fascination of his bell-like harmonics, tones lured away from some other planet, haunting ghosts from some old forgotten violin, these with the amazing dexterity in double stopping in octaves and in chromatic sixths, were made known here and in the twenty-fourth caprice arranged by Auer from Paganini.

Crowding about the stage and to the front of the orchestra the audience here and throughout the house clamored for more. Mr. Heifetz added a set of variations by Corelli and Cui's familiar "Orientale." Andre Benoit was the excellent accompanist.

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York City

CONCERTS IN GREATER NEW YORK

TUESDAY, JANUARY 15

The Schola Cantorum

There is always something to be entered both on the debit and credit side of the ledger in the account of a Schola Cantorum concert (Kurt Schindler, conductor), with the faults of his chorus; so let it be said at once that in making his arrangements for a multi-voiced chorus, he very often pushes his first sopranos to a height where their tone cannot fail to be harsh and strident, as it frequently was; that he did a great injustice to one of the finest folksongs in existence, "The March of the Men of Harlech," by a freakish arrangement and by adopting a tempo which made the notable measures sound like a one step. But there is a great deal to go to his credit on the other side. The singing of the chorus was, on the whole, very effective, especially in the softer passages, and the quality of the tone good, with the exception noted above. Further, Mr. Schindler, as usual, introduced to his audience a great deal of music about which they knew nothing, and much of it proved to be beautiful. The first part of the program was devoted to Welsh folk and fighting songs and listed the following: "The Home of Liberty," "The Song of Welcome," "Caradoc's Trumpet," "The Dying Harper," "March of the Men of Harlech."

The second and third parts were given over entirely to Spanish music, practically all of which had never before been sung in New York. The list was as follows: "A Miracle of the Virgin Mary" (Fourteenth Century); "The Adoration of the Shepherds" (Fifteenth Century), Catalan; "The Ballad of Don Juan and Don Ramon," Felipe Pedrell; "The Three Kings," Nativity Song (Fifteenth Century); "The Virgin's Lament" (from a Fourteenth Century liturgical drama); "The Miracle of San Ramon"; "Under the Elms" (Catalonian folksong), Enric Morera; "Serenade of Murcia"; "The Three Drummers"; "The Birds Praise the Saviour's Advent"; "In the Monastery of Montserrat," A. Nicolau.

There was a certain monotony to the program, made up as it was of so many similar numbers, but some of the compositions are of extreme beauty; for instance, "The Three Kings," "The Virgin's Lament," with its peculiar coloring, reminding one more of the Orient than of Spain, and the final work, "In the Monastery of Montserrat," by A. Nicolau, a contemporary composer of Barcelona.

A number of the Spanish works were from the repertoire of the Orfeo Catala, the famous Spanish singing society of Barcelona, which made something of a sensation in Paris and London in the spring of 1914 (although, by the way, Maria Barrientos did not appear as a soloist with the society on this trip, as stated in the Schola Cantorum program). The other Spanish numbers were especially arranged by Mr. Schindler for this concert. One thing to which no reference is made in the program, however, is the fact that the Orfeo Catala has two separate choral bodies, one of girls and one of boys, which form an integral part of the general chorus, and through whose aid effects are obtained which are quite impossible for Mr. Schindler with his chorus of adults only.

The soloists, Mabel Garrison, soprano, and Carl Formes, bass, were both very effective, catching the spirit of the compositions and adapting their work perfectly to the unusual conditions. Exquisite was Miss Garrison's obligato in the "Virgin's Lament," while Mr. Formes' management of breath in the "Serenade de Murcia" was an object lesson in good vocalization. Both numbers had to be repeated.

On the whole, a very good concert, one in which execution was not outstripped by intention to the extent usually characteristic of the Schola Cantorum.

Leo Ornstein, Pianist

Leo Ornstein again covered himself with glory at an Ornstein hue at his recital in Aeolian Hall, New York, on Tuesday afternoon, January 15. His program contained no composition of his own, though it abounded with the outpourings of spirits kindred to his own. In Beethoven's "Appassionata" sonata, Leo Ornstein may have heeded Hamlet's advice: "Assume a virtue if you have it not," or he may have played by the grace of inspiration. At any rate he gave as chaste and classical a performance of Beethoven's masterpiece as if he had just come from a lesson under Hans von Bulow. There was no exaggeration of time or peculiarity of phrasing or blur of pedal or rhapsodical passion to mar the clear-cut playing of a great work in a dignified manner. In Chopin the pianist relaxed a good deal from the classical style he rightly employed in Beethoven and let tempo rubato have its unchecked way. But all he did seemed guided by a sure emotional impulse and real sentiment. He never indulged in mere caprice and chased odd will-o'-the-wisps. Of course, in Ravel and Scriabin he was like Aaron in the presence of the Egyptian magicians. He knew all their tricks and had a few more of his own to spare. His tone always is of elusive and shimmering beauty.

The large audience enjoyed itself hugely and went to no end of trouble to show Leo Ornstein that it was with him to the end, let that end be ever so long delayed by recalls and extra numbers. The entirely unconventional program was as follows: "Russian Sketches," Vladimirovsky; "Sonata Appassionata," Beethoven; prelude, poeme, danse, Scriabin; nocturne in B, valse in C sharp minor,

valse in A flat, ballade in F minor, Chopin; "Deux Arabesques," Debussy; "Fete Dieu a Seville," Albeniz; twelfth rhapsody, Liszt.

Willem Willeke, Cellist

Willem Willeke, for many years cellist with the Kneisel Quartet, gave a recital on Tuesday evening, January 15, at Aeolian Hall, when he introduced several cello compositions new to American audiences. His program was as follows: sonata, Henry Eccles; concerto, Eugen d'Albert; phantasia, "Le Desir," Servais; "The Call of the Plains," Rubin Goldmark; polonaise fantastique, Guillaume Jeral; larghetto, Handel; berceuse, Norez, and rondo, Boccherini-Willeke.

Mr. Willeke won admiration for his artistic and musicianly performances. His tone is unusually sweet, pure and vibrant; his intonation flawless, and his technic reliable. He was particularly successful in the rendition of Eccles' sonata, d'Albert's concerto and Servais' phantasia. Rubin Goldmark's "The Call of the Plains" also made an excellent impression. A large and fashionable audience attended, and bestowed liberal applause. At the conclusion of the concert, Mr. Willeke was obliged to give two added numbers.

Joseph Adler added valuable support as accompanist.

WEDNESDAY, JANUARY 16

Beethoven Society; Albert Lindquist, Soloist

The Beethoven Society (Mme. Frederick Tanini-Tagliavia, president) held its first evening concert at the Hotel Plaza on Wednesday, January 16. Louis Kommenich, conductor of the society, had arranged a program of unusual interest, comprising several works of American composers, who, by the way, have a staunch supporter in this distinguished conductor. In addition, excellent taste was shown in the selection of Albert Lindquist, tenor, in the role of assisting artist.

That the careful plans were successfully executed and proved to be of exceptional enjoyment to the large audience in attendance was clearly demonstrated by the warm applause.

Mr. Lindquist opened the program with two numbers: "To Thee, O Country" (Julius Eichberg) and "Ah, fuyez doucement" from "Manon" (Massenet). His voice is one of fine timbre, even and rich, and he uses it with extreme skill. His second group contained "Vakna, sofer du flicka!" and "Mjuka sma händer" (Sjögren); "Le Manoir de Rosemonde" (Duparc) and "Carnaval" (Fourdrain). The most enjoyable group—from the writer's point of view—seemed to be the English. "The House of Memories" (Florence Aylward); "The Crying of Water" (Campbell-Tipton) and La Forge's "To a Messenger" were the most prominent.

The Beethoven Choral, under Mr. Kommenich, repeated their meritorious work of last season, work that was characterized by precision and intelligence. The voices are well blended and show training of a fine calibre. Especially noticeable was this in the final number, "The Fairy Thorn" (Henry Hadley), which was admirably interpreted. Ursula Melliish, soprano, and Miss Meirovitz, mezzo-soprano, supplied the incidental solos.

Other choral numbers were "The Forest Trail" (MacFarlane); "High Over the Breakers" (Somervell) incidental solo by Betty McKenna; "The Dew is on the Clover" (Coombs); "Night Greeting" (Kremer), solo by Mr. Lindquist; "Lullaby" (Brahms); "Dew in Spring" (Rubinstein) and "In the Boat" (Grieg).

Oliver Denton, Pianist

There were two unusual numbers, both from the pens of American composers, on Oliver Denton's program, which was heard by a warmly appreciative audience, in Aeolian Hall, on Wednesday afternoon, January 16. These were Harry Rowe Shelley's suite (in manuscript) B major, which was given its first performance in New York, and Fay Foster's etude de concert, also heard for the first time. Both were well played and received the audience's approval.

Mr. Denton's work is well known to New York audiences. He is a careful and accurate player. His technic and style are of the best and he brings individuality and intelligence into all that he undertakes. Mr. Denton, however, has been criticised for hard tone. Those who listened to his playing of the Beethoven variations, C minor and the Schubert "Moment Musical," A flat and E flat impromptu, found his tone to be warm and colorful, although at times strength played an important part in his quality. His reading of the Chopin sonata, B minor, op. 58, was most interesting.

THURSDAY, JANUARY 17

Theodore Spiering, Violinist

An event always looked forward to with pleasurable anticipation by serious music lovers in New York is the annual violin recital of Theodore Spiering, which was given at Aeolian Hall, on Thursday afternoon, January 17, and attended by a large and unusually representative audience consisting largely of well known professional and amateur violinists.

Spiering is a violin artist who offers his hearers all phases

of the highest development of the fiddling art. Beautiful tone, impeccable intonation, masterful technic, fine musical balance and broad, authoritative phrasing and interpretative declamation characterize his playing and were in striking evidence throughout the entire concert last week.

In the opening number, the D minor sonata for violin and piano, by Cesar Franck, the piano part was played by Richard Epstein. Mr. Spiering was especially lofty and inspiring in his conception of the music, and revealed its full spirituality and emotional depth. An uncommonly brilliant performance of Vieuxtemps' concerto in A minor came next and was admired greatly for the free, sweeping bowing, the mellow tone and brilliant technic displayed. Spiering rose to great heights through his scholarly reading of Bach's chaconne (for violin alone). This he performed with remarkable breadth, impressive repose and true artistic dignity. His last group comprised "Preludium and Allegro," Pugnani-Kreisler; air, from suite op. 27, Arthur Hartmann; Cecil Burleigh's "Ripples" from op. 30; "In the Gondola," Karganoff-Hartmann; and Zarzycki's "Mazurka."

Arthur Hartmann's "air" won warm favor for its melodic appeal and harmonic variety. His transcription of Karganoff's "In the Gondola" is an exceedingly skillful and piquant piece of musical translation.

The concluding number of the program was Zarzycki's famous "Mazurka" which Spiering played with much charm and vigor.

In addition he gave two encores, made imperative by compelling waves of applause.

Bruno Huhn Conducts Choral Club

Bruno Huhn is not only a composer of unusual ability, a pianist of marked attainments and a teacher of genuine worth, but on Thursday evening, January 17, at the first concert of the third season given by Arbuckle Institute Choral Club, Brooklyn, N. Y., he again proved himself a thoroughly competent choral conductor. Under his able direction, the club gave an interesting program, displaying throughout excellent tonal balance and beauty of tone. Especially enjoyed were the old North Country hunting song, "John Peel," arranged by John E. West; the old Scottish cradle song, "O, Can Ye Sew Cushions" (Granville Bantock), and Erik Meyer-Helmund's Forest Song, in which the incidental solo was sung by Clark Morrell, tenor. Other numbers contributed by the club were the "Hymn of Free Russia" (Gretchaninoff), "In This Hour of Softened Splendour" (Pinsuti), "Valentine's Day" (Sir Charles Stanford), "Daybreak" (Fanning), "The Islet" (Percy E. Fletcher), "My Old Kentucky Home" (Foster), madrigal from the light opera, "Tom Jones" (Edward German), and Lane Wilson's "Carmena" waltz, arranged by Clifford Page.

In his selection of the assisting artists, Mr. Huhn likewise showed himself to be peculiarly fitted. Besides Mr. Morrell, who, in addition to his solo work aforementioned, sang "I'll Sing Thee Songs of Araby" (Clay), "On the Road to Mandalay" (Speaks); Marie Caslova, violinist, and Jessie Wyckoff, pianist. Miss Caslova is a gifted violinist and her playing of numbers by Pugnani-Kreisler, Gluck, Tartini-Kreisler, Cui and Kreisler, gave her audience much pleasure. Miss Wyckoff gave the Chopin ballad in F minor and the Tausig arrangement of a Strauss waltz with such excellent effect that her audience insisted upon an encore.

American String Quartet; Heinrich Gebhard

The American String Quartet, an organization of four charming young ladies, whose homes are in Boston, assisted by Heinrich Gebhard, an eminent pianist, likewise from "The Hub," gave their second annual New York recital on Thursday afternoon, January 17, at the Princess Theatre. The personnel of the quartet is as follows: Gertrude Marshall, first violinist; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel l'Africain, cello. Each of the artists is talented to a degree, and their ensemble has been developed and furnished under the able coaching of Charles Martin Loeffler, the French-American violinist-composer. Especially noteworthy are the cleancut and beautiful tone of the leader and the breadth of tone of the cello.

The program began quite properly with Haydn's familiar quartet in D major, which the players negotiated with commendable technic and classic exactitude. This was followed by two seldom heard works: Debussy's sonata for violin and piano, admirably performed by Miss Marshall and Mr. Gebhard, and Franck's quintet in F minor, toward the effectiveness of which the pianist again contributed his full quota. The Debussy contribution was interesting chiefly as a novelty. Colorful in line, the writer's strokes are nevertheless too broad and the imagery too illusive for violinistic parlance. The Franck quintet told another story. Romantic, ardent, vividly contrasted, it marked the climax of the entertainment, and warranted the warm enthusiasm of the audience.

Haarlem Philharmonic; Mabel Garrison, Soloist

About eight hundred people heard Mabel Garrison, soprano of the Metropolitan Opera Company, when she appeared as soloist at the third musicale of the Haarlem Philharmonic Society of the City of New York, at the Waldorf-Astoria, on Thursday morning, January 17.

Miss Garrison's program was one of unusual interest, comprising among its numbers "Ah fors e lui," from "Traviata"; the "Hymn to the Sun," from "Coq d'Or" (Rimsky-Korsakoff), and a group of English songs, two of which were by George Siemmon, her husband, who was at the piano. These two songs, "Peace" and "Baby," were very well received, especially the latter, a charming little

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number, which had to be repeated. Buzzi-Peccia's delightful "Under the Greenwood Tree," was admirably rendered and was most suited to Miss Garrison's lovely voice, which was in its best form. Her singing gave much more than the average degree of pleasure. Interest centered in her final group of folksongs, which proved to be a splendid vehicle for displaying her versatility. Particularly appealing was her interpretation of the Irish "I Will Walk With My Love;" "Coming Thro the Rye" was met with applause before the last strains of the piano had died away, and "Tu," representing the Spanish, was filled with that joyful spirit that characterizes most of the Spanish numbers. The most effective song, however, was the one made famous by Jenny Lind, "When I Was Seventeen" (Swedish). This was magnificently given, displaying the sweet upper tones of Miss Garrison's voice to perfection. Other numbers: "Parasha's Revelry and Dance" from "The Fair of Sorotchinsk" (Moussorgsky); "Danse Sacree" (Georges); "L'Oiseau bleu" (Decreus); "The Star" (Rogers); "Pirate Dreams" (Hueter); "Massa's in de Cold, Cold Ground," and "Kom Kijra."

FRIDAY, JANUARY 18

Amparito Farrar, Soprano

Amparito Farrar, a young singer whose hard work has rapidly brought her to the front, gave her first recital in Aeolian Hall, on Friday evening, January 18. The debut was thoroughly successful from all points of view. There was on hand a large and distinguished audience, whose appreciation was manifested in warm applause and demands for encores and additional numbers.

Miss Farrar, a most attractive apparition, was heard first in a French group, the two most difficult of which were Debussy's "L'Enfant Prodigue" and Duparc's "Au Pays on se fait la Guerre." Although slightly nervous, nevertheless the young singer showed her concert mettle by putting into her interpretations an impressive degree of finish and effect. Her diction was good, she displayed unusual musical intelligence, and revealed skill in conveying the spirit of the texts. Her voice is of lovely quality, the middle range being particularly agreeable. Her phrasing was in taste at all times.

The second group contained "The Little Fish's Song" (Arensky); "Flowers of Love" (Borodin); "Lilacs" and "Floods of Spring" (Rachmaninoff). "Lilacs" and "El Celoso" (Alvarez) of the following group were especially successful. In fact, her entire Spanish group was a delightful novelty. "Clavelitos" (Valverde) caused much amusement through its quick and remarkably animated text.

A group of Irish folksongs and one containing Liszt, Debussy and Georges selections added materially to the pleasure of the evening. Miss Farrar's debut was in every sense of the word successful.

Ancient Instruments, Gills and Bonnet

The Société des Instruments Anciens was heard at its second concert of the season on Friday afternoon, January 18, at Aeolian Hall. The association on this occasion had the invaluable assistance of those two fine artists, Gabrielle Gills and Joseph Bonnet. The former sang (to the accompaniment of the clavichord) numbers by Handel, Rameau, Bach and Mozart. Naturally, in such a setting, the music had its full due, and the quaint charm of the accompaniment gave as much pleasure to discriminative listeners as the intelligent and stylistic interpretations of the singer. Mme. Patoin was a worthy partner in Mme. Gills' subtle and intensely appealing performances.

The instrumental organization played Bruni's third symphony, and gave a thoroughly delightful reading, shading subtly, and reflecting faithfully the quaint and delicate atmosphere of the composition. With the assistance of Mr. Bonnet at the organ, a remarkably musical and intellectual rendering of Handel's concerto in D formed a worthy climax to the artistic achievements of the afternoon. The sterling musicianship and the unerring taste of the organist were in grateful evidence. In his solo numbers (his own "Elves," a piece by Guilman, and Daquin's "Noel") Mr. Bonnet displayed his familiar gifts as a resourceful interpreter, and an organ virtuoso who has no superior at the present time. Henri Casadesus played a suite by Lorenzini on the viole d'amour.

Biltmore Musicale; Ysaye, Althouse, Patterson

Eugen Ysaye, the Belgian violinist, Beryl Rubinstein at the piano; Paul Althouse, tenor, and Idelle Patterson, soprano. A. Russ Patterson at the piano, furnished the program for the Hotel Biltmore Friday Morning Musicale (under R. E. Johnstone's management) January 18.

Mr. Althouse and Miss Patterson gave part one of the program as follows: Aria, "Celeste Aida" (Verdi), Mr. Althouse; "Tes yeux" (Rabey), "L'Oiseau bleu" (Jacques Dalcroze), "Il Neige" (Bemberg), Miss Patterson; "Crying of Water" (Campbell-Tipton), "The Bitterness of Love" (Dunn), "Pipes of Gordon's Men" (Hammond), Mr. Althouse, "Care Selve" (Handel), "Shepherd. Thy Demeanor Vary" (Old English), "Oh, Bother! Said the Thrush" (Liza Lehmann), Miss Patterson.

Both tenor and soprano were in splendid voice and their selections so pleased the big audience that each was called upon for two extra numbers.

Mr. Ysaye and Mr. Rubinstein opened part two with the Beethoven suite in G major, op. 30, No. 3, for violin and piano, the second movement of which, the tempo di minuetto created an especially favorable impression with its graceful theme and beauty of tone. The Viotti concerto, No. 22, in A minor, with cadenza by Mr. Ysaye,

stood next and the final group contained the exquisite Fauré berceuse; scherzo-valse, Chopin-Loeffler, and the polonaise in D major, Wieniawski.

The violinist's warm place in the hearts of the American public was reflected in the enthusiastic applause which greeted his appearance on the stage for his first number and followed each portion of his contributions to the program. The great violinist was in the best of form.

SATURDAY, JANUARY 19

Russian Symphony Orchestra

The reviewer was confronted by a peculiar program at the concert of the Russian Symphony Orchestra at Carnegie Hall on Saturday evening, January 19. Of the six numbers on the program only one was not marked "New first time." That was the Scriabin "Poem extase." The five novelties were "The Phantoms," a symphonic poem, Jurassovsky; "The Sermon of Beda," a legend by Spendiarrow, with Sophie Braslau as soloist; a vocalise by Rachmaninoff, arranged for orchestra by Modest Altschuler; Stravinsky's suite for alto and orchestra, "The Shepherdess and the Faun"; and four musical "tableaux" (as the program called them) from Rimsky-Korsakoff's "Le Coq d'Or," soon to be heard at the Metropolitan.

This latter offering was the most important of the novelties, though it was evident that the music would gain much in meaning by co-ordination with the stage action; but there were some delightful tunes—real ones, thank heaven!—and the usual superbly piquant Russian orchestration; enough, in fact, to make one look forward to the whole work with great interest. The Stravinsky suite, though heard here for the first time, is evidently an early work of the composer, for it is quite simple and straightforward compared to the ballet music which we know. At the same time, it is by no means unsophisticated and Sophie Braslau, singing the three long numbers from memory and without a glance at the conductor's baton, proved not only that she possesses a splendid voice and knows how to use it, but also that she is a musician of no mean ability. It was the best work which the present writer has ever heard from this singer, and she well deserved the storm of applause which brought her back time after time. She was equally effective in the less interesting "Sermon of Beda." The Rachmaninoff "Vocalise," so the program stated, was in its original form "literally a song without words. It is said that Rachmaninoff deemed the melodic theme so meaningful that he could not find a text which satisfied him. It is the cry

for freedom and deliverance, which went forth from the heart of Russia prior to the revolution." At least the "meaningful" melody was very Russian. One wondered why Mr. Altschuler had not presented the work in its original form. But all credit to him for playing almost as many interesting novelties in one program as many conductors do in a whole season. The orchestra was in fine fettle. The playing was full of life, vital, warm and remarkably clean, especially in view of the extreme difficulties of the modern Russian orchestral idiom.

Rubinstein Club

On Saturday afternoon, January 19, the New York Rubinstein Club, Mrs. William Rogers Chapman, president, held its third musicale of the present season in the Astor Gallery of the Waldorf-Astoria. Mrs. Chapman began the new year to the very evident satisfaction of the members by offering for their enjoyment on this occasion, May Peterson, soprano of the Metropolitan Opera Company, and Daisy Jean, the Belgian cellist. Miss Peterson was the soloist at the first Rubinstein evening concert of this season and her success on that occasion was a potent factor in her appearance at the musicale. Her beautiful voice, remarkably clear and pure, was heard to advantage in three song groups. "Canzone" (I Tre Cicisbei Ridicoli) with French refrain (Ciampi), Caccini's "Amarilli" and Mozart's "Allelujah" (Exsultate) made up her first numbers, serving to display her worth as a singer of genuine attainments and to put her in rapport with her audience. Not only is Miss Peterson gifted vocally and musically, but also she possesses a delightful personality which invariably wins her audience. In the group of French songs, the singer prefaced each with a charming translation in her own language, a fact which added greatly to the enjoyment of her audience. The French numbers were Debussy's pa-

(Continued on page 25.)

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REINALD WERRENATH

"Werrenath received an ovation. He was recalled seven times. The audience applauded in a manner which indicated it would like to demolish, for once, the no encore regulation. Werrenath displayed a magnificent baritone voice, wide in range and remarkably true in both high and low tones."—J. Vion Papin, St. Louis Republic, January 12, 1918.

"Werrenath is a baritone of remarkable technical training. He demonstrated almost the last word in smoothness and elegance of vocalization."—Richard L. Stokes, St. Louis Post-Dispatch, January 12, 1918.

"The enthusiasm aroused by Reinald Werrenath made it appear that actual rebellion had arrived. The American baritone was recalled seven times on one number and five times on another."—St. Louis Star, January 12, 1918.

"There is unmistakable evidence that Mr. Werrenath has polished and refined, not only his vocalism, but his interpretation, until his singing shines like a highly polished gem. Superior gray matter and the right kind of feeling made the work a delight."—Albert C. Wegman, St. Louis Times, January 12, 1918.

"Werrenath sings with fine freedom, talent, skill and devotion to his art. There is suavity and smoothness about his art that pleases. If there is art in the concealment of art, this singer has mastered it. He was recalled five times after singing the 'Herodiade' aria and the tribute was deserved."—Richard Spaner, St. Louis Globe-Democrat, January 12, 1918.

"Baritone Werrenath's Excellent Work Is Bright Feature of Evening. . . . As for the Lochinvar ballad, an interpreter is put to a severe test in singing it; and this test the soloist withstood in excellent fashion."—Richard Spaner, St. Louis Globe-Democrat, January 13, 1918.

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CHRISTINE LANGENHAN.

bonds. During the last two campaigns she even offered her automobile for stumping purposes. There is little else left for her to do, but should an additional call come for her services, she would undoubtedly respond with her remarkable willingness.

Mme. Langenhan, before coming to America the last time, spent three years in Paris, where she gained numerous friends for herself, and incidentally built up a very interesting repertoire of French songs, both old and modern in style.

Pittsburgh Musical Institute Items

The mid-year bulletin of the Pittsburgh Musical Institute, Inc., has been issued by Directors Charles N. Boyd, Dallmeyer Russel, Frank Milton Hunter and William H. Oetting. An especially interesting series of concerts is planned for the first months of 1918, the concerts given by Ernest Gamble, basso; Bernard Sturm, violinist, and Hubert S. Conover, members of the faculty, early in the season having proven most successful. Mr. Boyd has prepared a summary and description of much of the pipe organ music published in this country during the past year.

William Wentzell, one of the teachers in the piano department of the institute, leaves for France this month to do work in the Y. M. C. A. in connection with the soldiers' encampments.

Another feature of the institute activities are the monthly recitals and social meetings of the P. M. I. Students' Club. The officers are Henrietta Meyer, president; Laura Slocum, vice-president; Madeleine Stanley, secretary, and Raymond Dierker, treasurer.

Mabel Beddoe Successes

A telegram received by Annie Friedberg, from Pittsburgh, Pa., after the first appearance of Mabel Beddoe, the Canadian contralto, stated that the singer scored a tremendous success. The concert was a recital before the Century Club, one of the leading woman's musical clubs in Pittsburgh. Following this success, Miss Beddoe was engaged to replace Christine Miller at two church services.

Miss Beddoe will be one of the soloists at the Rubin-

stein Club, in Washington, D. C., on January 30, and will be soloist at the New York Liederkranz concert on February 10.

Ara Gives His All for Italy

To have given all his savings of the last fourteen years for the benefit of his suffering countrymen is Ugo Ara's proof of devotion and sacrifice. Mr. Ara, who is known from one end of this country to the other as the viola player of the Flonzaley Quartet (temporarily replaced by Louis Bailly) has been in the Italian hospital service for the past six months.

An Italian newspaper taking up a subscription for the children of the refugees of the invaded Italian province, contains this item:

Among the various expressions of approval our undertaking has brought forth, there is one which we commend to the applause of all Italians, one which represents in the exquisite graciousness and spontaneity of its munificent offer an example of the noblest character.

It is the soldier, Ugo Ara, of Venice, who writes as follows:

HIGHLY ESTEEMED DIRECTOR—I take the liberty of congratulating you for the intelligent and noble propaganda you are conducting in favor of the children of the refugees from the invaded districts.

Herewith, I send my pledge of 5,000 lire. I wish I could give more. But, taking into account my former donations to the Italian Red Cross and to the Institution of Bonomelli in Lausanne, this represents all I have left of the savings scraped together abroad during fourteen years of work.

I make this offer to my afflicted brothers of Friuli and Venezia without the slightest hesitation and with my whole heart.

(Signed) UGO ARA.

In a letter to Loudon Charlton, Mr. Ara has written interestingly of his experiences. He mentions the surprises that awaited him in Europe, where, at every frontier, "you had to show not only your passports, but also everything

HACKETT-GRAM

NO. TWENTY-FOUR

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Jan. 4, 1918

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you had in your trunks, pockets, and (what is worst!) in your minds and hearts."

An excerpt from this letter is given below:

I can hardly tell you what I felt when I had crossed the Simplon and, after two long years of absence, saw my own country—that land of beauty and romance which has shown so gloriously to the world that it can be as terrific and austere in its wrath as it has been graceful and fascinating in its smiles. In Bologna, the director of the hospital, having asked me if I could do this or that or other things, and finding that he could obtain only negative answers, inquired finally with impatience: "But what the devil can you do? Nothing? Are you, perhaps, a musician?" And when, trembling with fear and shame, I had avowed the crime, the poor man, running his hands desperately through his hair, exclaimed: "What can I do with you?"

However, in a few moments he had solved the problem. He made me sweep the floor, wash the dishes and, just for a little variety, count the soiled linen of the whole department. I was just beginning to acquire a certain dexterity and grace in managing the broom, and to find in all those humble occupations the exalting joy described so masterfully by the seraphic Saint Francis, when a young physician, having discovered that I could read and write and count (up to fifty), carried this startling information to the director, who promptly promoted me to the position of sanitary adjutant. I was transferred to the medicating room and asked to take charge of the surgical instruments and to help physicians and Red Cross nurses in dressing the wounded and caring for the sick. I cannot tell you how many horrible and magnificent things I saw during that period.

Here, briefly, is what has happened to me since our last supper at Pogliani's. Of course, only the external events are mentioned. Let us hope that in one of those delightful gatherings of old, in your office, or at your club, at "Don Gennaro's" or somewhere else in the dear and never to be forgotten city of New York, I shall be able to tell you all the rest.

Giuseppe de Luca in Demand

Giuseppe de Luca, the Metropolitan baritone, appeared at the last Bagby morning musicale at the Hotel Waldorf-Astoria, on Monday, January 14, together with Miss Farrar and Max Rosen. Mr. de Luca sang an aria from "Le Roi de Lahore" by Massenet; "Lascia Ch' Io Pianga," Handel; "Quand la Hache Tombe" and "Berceuse," Gretchaninoff; and Puzzi-Peccia's "Serenata Gelata."

Mr. de Luca met with his invariable success. He has also been engaged by the Mozart Club, and will sing at the Biltmore musicale this season, besides giving his first New York recital on February 10.

Outlawed German Singers Heard Here

The German Press Club gave its annual benefit at Carnegie Hall last week, and some of the artists who appeared were Melanie Kurt and Johannes Sembach. In addition, there were instrumental numbers by Arthur Friedheim, Hugo Troetschel, and an orchestra led by Max Bendix, who opened the concert by conducting "The Star Spangled Banner." In former days the Press Club's annual benefits used to be given at the Metropolitan Opera House as a special performance of some Wagnerian opera.

Ernesto Berumen in Recital

Ernesto Berumen, who is to give a piano recital in Aeolian Hall, New York, Monday afternoon, January 28, is a young Mexican whose playing has aroused favorable comment abroad. An extended European tour was interrupted by the war and since then he has resided in America, where he has been associated with Frank la Forge. His program will include works of Handel, Haydn, Beethoven, Emil Sjogren, Frank la Forge, Emile Nerini, Cyril Scott, Cevillard, Rachmaninoff and Liapounoff.

Maurice Dumesnil to Make Debut Here

Maurice Dumesnil, the French pianist, who recently arrived in New York via South America, will be heard here for the first time at Carnegie Hall, on Tuesday afternoon, February 5, at three o'clock.

Great interest centers about Mr. Dumesnil's New York debut, inasmuch as he has enjoyed unusual success both in



Photo by Frank S. Hastings.

MAURICE DUMESNIL,
The French pianist.

Europe and South America, where he will return in March to fill numerous re-engagements.

His program for February 5, one of considerable interest, is as follows: Prelude and fugue, A minor (Bach-Moor); symphonic etude (Schumann); sonata, op. 35 (Chopin); "Almeria" and "Triana" (Albeniz); capriccio (Mendelssohn), and "La Campanella" (Paganini-Liszt).

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Notables at Criticos Musicale

On January 11, an interesting musicale was given at the New York studios of Jean Criticos, the eminent vocal teacher who recently arrived in this country from Paris. Many persons prominent in the musical and social life of the metropolis were in attendance to do honor to this pedagogue, among them Mr. and Mrs. Edward Derue, the Duc and Duchesse de Richelieu, M. Demarille, Frances Carolan, Mr. and Mrs. John McCormack, Pierre Monteux, Riccardo Martin, Mr. and Mrs. Ignace Paderewski, Mme. Melba, Mrs. Page Brown, Mr. and Mrs. George Eustis, Ganna Walska, Naardyn Lyska, Mrs. Conway Evans, Mrs. Thomas Gillespie, Ralph MacFadyen, Jeanne Dillon, and others.

M. Criticos is widely known to America through his pupil, the late Jeanne Gerville-Reache, whose splendid work was universally admired. Herewith is appended a translation of the letter sent by Mme. Reache to her teacher following her debut:

My very dear Master:—

You are the first to whom I have written since my debut last evening. Now that it is over, and I can breathe a bit, I owe to you, my dear master, the success that I have had and I send it to you. If the papers do not state who my teacher is, it is because they do not wish to do so. I have proclaimed it from the rooftops. I am constantly congratulated on the grand vocal line that I have, which, it is said, is seldom heard nowadays. Both my associates and strangers have told me this. Not accustomed to hearing a deep voice like mine, they are astonished and call me a "tenor."

Unfortunately, I made my re-entrance in "Gloconda," which has only a small role for me, and does not permit of judgment of my vocal quality; but Mary Garden has just telephoned me this moment that everybody wishes to hear me as soon as possible in an important part, and that I was "magnificent." If the success continue, I believe that I shall be able to attempt to prove to you better than with words alone all my gratitude.

I embrace you very tenderly, as also my dear Mme. Criticos and little René. I shall write you soon more at length.

(Signed) Your
JEANNE G. REACHE.

Some time later she wrote to him:

My very dear Master:—

Thanks, thanks a thousand times for the great success that your admirable advice has helped me to obtain! You would have been very happy and very proud if you had been able to be present at that performance, where the public recalled me twelve times after the first act. The entire press was admirable and up to the present time, in spite of the debuts of three stars—Garden, Labia and Tetrazzini—I still hold the flag, notwithstanding that, my health was not of the best, and it was necessary to hold many rehearsals for the piece. The night before we ended our rehearsal at half past one in the morning, which was poor preparation for a debut.

Last evening there took place the first concert of the season, and I received a real ovation. I must say, indeed, that I was a little bit embarrassed on account of my fellow artists, for I was called back no less than a dozen times; but I must tell you, my very dear master, all these successes. You have a right to know.

How is my dearie? How I wish that she might be here, and what success she would have.

Hammerstein and Campanini are at Miel with me. The latter, indeed, embraced me last evening before the orchestra, the chorus and the artists.

I will soon send you a long letter. This is just to tell you some details as quickly as possible.

Tenderest greetings to my dear Mme. Criticos, René, and to you, from,
JEANNE G. REACHE.

Claudia Muzio with
New York Symphony

Claudia Muzio stepped out of her operatic frame for a brief period recently when she appeared as soloist with the New York Symphony Orchestra at Carnegie and Aeolian Halls, New York, and delighted both audiences with her singing of the aria "Casta Diva" from Bellini's "Norma" and the "Depuis le Jour" from the opera "Louise."

Press comments on these appearances were extremely flattering and showed in addition to the appreciation of her artistic singing, that critics are not blind to the appeal of a beautiful woman, beautifully gowned. For instance Max Smith said in the New York American, "Signorina Muzio in a close fitting gown of white made a striking picture as she stood close to the conductor's platform. But this artist had something more than her unusual costume to attract attention. She sang both her numbers remarkably well—with a command of sustained phrasing, of dynamic modulation and even of coloratura. Whether given out in full or in half voice, her tones were at all times beautiful in quality, and she had no difficulty in the closing measures of the 'Louise' aria in spinning out a delicate and finely resonant pianissimo on high B natural." Mr. Rawling in the World liked the way Miss Muzio sang the Charpentier aria also, and further said, "In whatever she does Miss Muzio is an artist." Of her appearance the same writer said: "Dressed to look like the lately deposed Czarina of Russia as to hat and frock, the latter all white with fur trimmings, and carrying a 'swagger' stick of ebony with a silver top, she made a stunning picture." "Toward the end of the program," said the New York Evening Journal,



CLAUDIA MUZIO.

Soprano of the Metropolitan Opera Company, in the Tafel gown which she wore at her appearance with the New York Symphony Orchestra, Walter Damrosch, conductor.

"Miss Muzio sang the 'Depuis le Jour' from 'Louise' and sang it with great beauty of tone and fine feeling for the expressive demands of the music."

ARNOLD VOLPE

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OF THE FOREMOST RANK

Letter from Mr. E. J. de Coppet

(COPY.)

New York, March 27, 1908.

DEAR MR. VOLPE:

Thank you for sending me the box for last night's concert. The latter was excellent. There is, to me, a freshness and an artistic earnestness in your band of young men, which I do not find in any other orchestra in New York.

As to your own artistic worth, it shone brightly through the whole evening. I have never enjoyed Tchaikowsky's symphony as I did yesterday. But what gave me most pleasure was the Beethoven overture. You know that I go rarely to concerts nowadays; but if you play a Beethoven symphony next winter I shall not fail to attend.

With my hearty congratulations, I remain,
Sincerely yours, E. J. DE COPPET.

Letter from Mr. Ossip Gabrilowitsch

(COPY.)

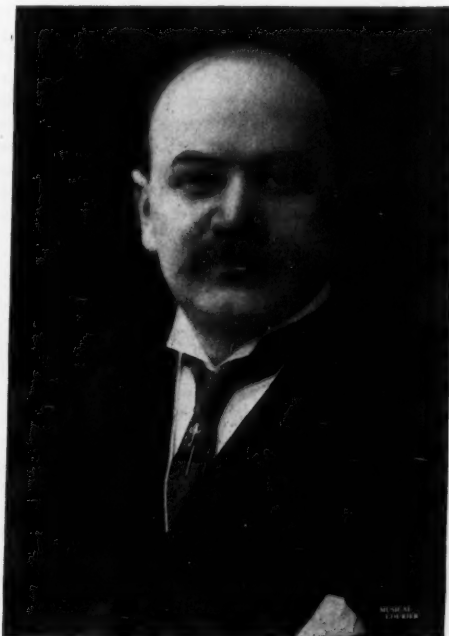
New York, April 19, 1907.

MY DEAR FRIEND VOLPE:

I sail for Europe tomorrow and before doing so I want to tell you once more how much I enjoyed playing with your orchestra and what a pleasant thing it was for me to see you conduct. I have always known you to be a fine musician, but now I am absolutely convinced that the great work of your life is in that particular line. Conductors are born, not made. And you certainly are a born conductor. I could tell that easily after the first few bars I heard the orchestra play under your direction. And the more I listened the more I was impressed by the truly remarkable way in which you forced your men to follow your artistic intentions. You have the authority, the repose and the solid good musicianship which are essential for a leader, and when I think that with a body of young and inexperienced musicians you accomplish such wonderful results I feel sure that with a real first-class orchestra you will accomplish things that will be great.

I wish you and your orchestra a splendid career and I certainly have no doubt that your future as a conductor will be a fine and brilliant one.

Let me hear from you while I am in Europe and believe me always sincerely your friend,
OSSIP GABRILOWITSCH.



VOLPE SYMPHONY SOCIETY OF NEW YORK
YOUNG MEN'S SYMPHONY ORCHESTRA OF NEW YORK
ORCHESTRA OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
MUNICIPAL ORCHESTRAL CONCERTS, NEW YORK CITY

One of the impressive events of the past week was the VOLPE SYMPHONY ORCHESTRA, in which the remarkably gifted conductor of the organization led three big symphony works from memory, and discarded the use of the score also in the orchestral accompaniment to the Tchaikowsky B flat minor piano concerto—even in the tutti of the piece.

The significance of VOLPE, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini, of New York leaders—but must be accredited to the exhaustive musical knowledge he displays of all the symphony schools, and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece was an object lesson to the conductors we hear in New York, for it must never be forgotten that Volpe finds his own players, and with comparatively few rehearsals welds them into a symphony organism of the kind with which he won the admiration of the discerning music lovers. There is no use for the other orchestral conductors in New York to vie with Volpe, Toscanini excepted, for as long as such demonstration can be made by him of his knowledge of the symphony literature as he gives by directing from memory in the manner already mentioned, the competing efforts of his local rivals are bound to look like mere amateurish attempts.

It catches one's breath to think what Volpe could accomplish at the head of an orchestra like the Boston Symphony Orchestra, the New York Symphony, or the Philharmonic Society of New York, with money enough to engage the best players obtainable.

(Editorial in Musical Courier, January 17, 1912.)

Mr. VOLPE again displayed his remarkable gifts as an artist with the baton. His unfailing memory, his intimate knowledge of the scores he interprets, his wide musical sympathies and his endless resource in dynamic and interpretative variety, all served to make his performance memorable in local orchestral annals, and they will not soon be forgotten by those who were fortunate enough to attend his concerts.

(Editorial in Musical Courier, December 6, 1911.)

Among the eminent artists who have appeared under Mr. Volpe's baton may be mentioned:
Clara Butt, Alessandro Bonci, Ossip Gabrilowitsch, Johanna Gadske, Rudolph Ganz, Jean Gerardy, Katherine Goodson, Anton Hekking, Jeanne Jomelli, Kirby-Lunn, Tina Lerner, Josef Lhevinne, Albert Spalding, Dr. Ludwig Wullner, Eugen Ysaie, Efrem Zimbalist and many others.

Address communications to DANIEL MAYER, Times Building, New York City

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Ysaye, probably will conduct the final pair of Cincinnati Orchestra concerts this season.

It is reported from Madrid that the German Government has offered to pay to the children of Enrique Granados the sum of 666,000 pesetas.

Edgar Stillman Kelley's "New England" symphony has been scheduled here by the New York Philharmonic Orchestra under Josef Stransky for the first week in February.

There is to be a revival of Bellini's "Puritani" very soon at the Metropolitan Opera, with the new tenor, Lazzaro, and Maria Barrientos, in the leading roles. Moranzoni will conduct.

Recent and forthcoming productions of American works on symphonic programs in this country were those of Cole's "Symphonic Prelude," by the Chicago Orchestra, January 18 and 19; Oldberg's "June" rhapsody, played by the Minneapolis Orchestra, January 18, and Borowski's "Trois Peintures," to be performed by the Chicago Orchestra, January 25 and 26.

Mme. Galli-Curci arrived in New York last week from Chicago. She was in excellent health and spirits, and told the MUSICAL COURIER representative that she is looking forward with eager anticipation to her New York debut next Monday evening, January 28, in "Dinorah" with the Chicago Opera at the Lexington Opera House in this city. She said that she probably would appear here six times, her other roles being in "Rigoletto," "Traviata," "The Barber of Seville," "Lucia," and possibly "Bohème."

In Toronto last Saturday the authorities arrested three Germans, members of the "Katinka" (comic opera) company, which had gone there from the United States. Raub, the conductor, and A. W. Batchelder, the manager, also were arrested on the ground that they had assisted the three German musicians into Canada. It is reported that while Raub and Batchelder probably will be released at once, the trio of Germans have been taken to Windsor, Ont., for internment during the war. The New York manager of "Katinka" company is Arthur Hammerstein, son of Oscar.

From week to week this office receives many complaints from subscribers of delay in the receipt of the MUSICAL COURIER, and wishes to ask their indulgence. The delays are not due to the publishers, for the paper is printed promptly every week at the same time as in the past. They are caused simply by the unusual transportation conditions with which the post office has to contend, on account of the war. Uncle Sam's mail department does its best with the papers, but they are of course subject to some delay caused by the disturbed conditions existing at present. The MUSICAL COURIER trusts that its readers will exercise patience whenever their paper arrives a day or two later than it should.

Francis Macmillen, the American composer-violinist, who now is in the Army service, has composed a stirring patriotic song, "American Consecration Hymn," which was introduced and sung with great success by Margaret Woodrow Wilson. The text is by Percy Mackaye, and the song is dedicated to President Wilson, in response to the great incentive of his own words: "The right is more precious than peace." Choral societies have in this composition a hymn of excellent musicianly workmanship, and a poem which is very stirring. The song is published by Carl Fischer.

Next Saturday, January 26, is to be a busy day, musically, in Greater New York. In the afternoon Harold Bauer plays at Aeolian Hall, Josef Hofmann at Carnegie Hall, Ethel Leginska at the Brooklyn Academy of Music (with the New York Symphony) while "L'Oracolo" and "Pagliacci" are to be given at the Metropolitan, and "Romeo and Juliet" will hold the boards at the Lexington (Chicago Opera). In the evening, Mana Zucca is booked for her composition recital at Aeolian Hall, the Philharmonic and the Bach Society appear at Carnegie Hall, "Aida" is slated for the Metropolitan, and "Azora" (Hadley) for the Lexington.

Some of the daily papers naively headline the news that the Chicago Opera will have a deficit of \$50,000 for its recent season there. There is nothing to wonder at in the news. The wonder would be if there were no deficit. "Star" opera companies always have a deficit and rich persons supply the guarantee funds. As a matter of fact, the MUSICAL COURIER knows that the Chicago deficit is more than \$50,000. That does not matter to the backers of the enterprise, whose purpose is not to make money, but to give their city a first class opera organization—and they have it, under Cleofonte Campanini's able and brilliant direction.

If proof were needed in this day and age to show the world that America is capable of producing artists of the very first calibre, abundant testimony would be found in the case of Eddy Brown, the gifted violinist. A Southern paper recently found cause for wonderment in the fact that "he is a splendid artist despite his name," and this seems to be the general attitude of all the Americans who hear this extremely gifted young player. Also Europe has sung his praise in no uncertain terms, without regard to his nationality, and since his return to America his remarkable talent has caused him to grow steadily in the popular regard until there are probably few busier violinists than Eddy Brown now before our public. Nor have his activities been confined to recital appearances, for the principal symphony orchestras of the country have delighted to do him honor.

A conference is to be held in Washington, February 7-9, of the song leaders who are working in the training camps, and they plan to secure adequate appropriations for maintaining the musical work in the Army and Navy. The conditions for bands seem to be especially bad, according to a statement issued recently by the National Committee on Army and Navy Camp Music (affiliated with the Commissions on Training Camp Activities of the War and Navy Departments.) The committee points out the military bands are still under the old order and therefore powerless to meet the needs of the new army and new times. The occasional good band, "is usually the result of regimental pride on the part of the men themselves or the personal enthusiasm of a colonel who understands the importance of music." The bandmasters' rank and salary "are not of sufficient dignity to interest the best musicians;" the band as attached to the headquarters company, "is subjected to all kinds of service (including manual labor) and proficient musicians are driven to other branches of the service as a means of escaping actual destruction of their technic." The number of players is still twenty-eight, while the regiments have been almost doubled in size and need

bands of forty or fifty pieces, with the division band always a possibility when the separate regimental units are properly equipped and trained. The regimental bands of England and France are powerful factors in popularizing good music—and they give frequent public concerts, usually free. The Army band of America is "neither subsidized so that it can present free concerts of the best order, nor is it permitted to enter the commercial field in competition with the civilian bands."

Dr. W. H. Hadow, the well known English musician, was created a knight by King George, when that monarch gave out his recent New Year's Honors List. Dr. Hadow is best known for the prominent part he took in the issue of the first "Grove's Dictionary."

A new firm of musical managers has been established in Stockholm, the Concert and Theatre Bureau Incorporated, with branches in Christiania, Helsingfors and Copenhagen. This concern will arrange tours and handle business for foreign concert artists wishing to appear in Sweden, Norway, Denmark and Finland. It also has an operatic and theatrical department. Head of the firm is Herman Dolcken, of Stockholm. The Danish branch in Copenhagen will be directed by Wilhelm Hansen, formerly of the well known publishing firm which bears his name. This is the first concert bureau to be established in the Scandinavian countries, the custom hitherto having been for the music stores in the different cities to arrange for concerts and theatrical engagements, either direct or through agents in other countries.

The order promulgated by Doctor Garfield, relative to the closing of the theatres and concert halls, occasioned a great deal of confusion in the musical world, especially as the original order for closure was changed to affect Tuesday instead of Monday. The Metropolitan Opera had announced a shift of the Monday "Lodoletta" performance to Tuesday, and then was forced to reannounce a return to the original schedule. On the other hand, the Chicago Opera, which had planned its New York debut for Tuesday evening, found it impossible to open a day in advance, and therefore the premiere of "Monna Vanna," which had been scheduled for Tuesday, was shifted to last night (Wednesday, January 23). The Max Rosen recital took place here on Monday evening, and other Monday concerts were adhered to as per previous arrangements. The theatres are discussing the giving of extra Monday matinees to take the place of the dropped Tuesday evening performances.

"Is it not a fact," writes a very unprejudiced observer of modern musical doings in our concert halls, "that the lighter encore numbers for piano and the melody songs at vocal recitals seem to please the public most? I have heard audiences at very serious and high class concerts applaud politely for the classics, but almost split their gloves and get quite beside themselves when the so called 'added numbers' begin to appear and prove to be mainly pieces of limited length with much melody and no great complexities of rhythm or harmony. Is not this proof that hearers in their hearts really prefer music of that kind to music which they are told they ought to like? I have been reading references in your columns to various ballads that you credit with possessing appeal. I noted your recommendation of 'With All My Heart and Soul' and I procured it. Such a song should strike the popular chord, because it reaches the middle, top and bottom strata of the musical population. I think it is in a class with 'A Perfect Day,' 'Love Here Is My Heart,' 'Mother Machree' and others of the best current ballads." Our correspondent is right, for of course no one would care to assert that Beethoven's piano sonata, op. 109, or Debussy's "The Sea," for orchestra, or Vitali's chaconne for violin ever could stir up the noisy enthusiasm occasioned by compositions which make a frank appeal to the ear and do not require a deep intellectual response on the part of the listener. The MUSICAL COURIER often has pointed out that the greatest of the composers have written undeniably "popular" morceaux by which the public knows them better than through their works in classical form and of classical content. Almost every one knows Rachmaninoff's C sharp minor prelude for piano, but only a few persons, relatively speaking, are acquainted with his second piano concerto, his songs, symphonies, or symphonic poems. There is room for the "heart appeal" music and the "mind appeal" music, also for the kind that touches both heart and mind. We all find in music that which we bring to it.

INSTRUCTING THE PUBLISHERS

In Arnold Bennett's new "Books and Persons" we find a passage concerning publishers and novelists which will do just as well for publishers and composers. Read the following and substitute the word "composer" for "novelist":

Many publishers would have understood calico better than books. There are two things which a publisher ought to know about novel producers—things which do not, curiously enough, apply to calico producers and which few publishers have ever grasped. I have known publishers to go into the bankruptcy court and come out again safely and yet never grasp the significance of those two things. The first is that it is intensely stupid to ask a novelist to study the market with a view to obtaining large circulations. If he does not write to please himself—if his own taste does not naturally coincide with the taste of the million—he will never reach the million by taking thought. The Hall Caines, the Miss Corellis and the Mrs. Humphry Wards are born, not made. It may seem odd, even to a publisher, that they write as they do write—by sheer glad instinct. But it is so. The second thing is that when a novelist has made "his name and his market" by doing one kind of thing he can't successfully go off at a tangent and do another kind of thing. To make the largest possible amount of money out of an artist the only way is to leave him alone. When will publishers grasp this? To make the largest possible amount of money out of an imitative hack, the only way is to leave him alone. When will publishers grasp that an imitative hack knows by the grace of God forty times more about the public taste than a publisher knows?

Every young composer who goes the rounds of the publishers has had the same experience.

"My boy," says the publisher, "you have missed it this time. What the public wants is ragtime"—or valse lente, or intermezzos, or serenades, or melodies in F, or spring songs, or whatever happens to be the good seller at the time. Rarely does a publisher understand that the production of a writer must have the impulse of conviction, of honesty of purpose, of genuine humor, of sincere sentiment, behind it to make it worth publishing. The publisher too often forgets that a melody, a poetic thought, a joke, cannot be ordered like yards of linoleum and tons of coal. The thing simply cannot be done. That is all there is to say about it. Of course there are many publishers who are not only men of high intelligence in business affairs, but men of sympathetic understanding as well, who know better than to kill all the inspiration and commercial value of a writer by trying to tell him how to write. That writer is fortunate whose writings happen to please the public that buys writings. But the writer who thinks he can copy the success of a popular song by copying the matter and substance of the latest popular song is doomed to failure from the start. And the publisher who suggests to a composer that he write "another hit like Hawkins' 'Drunk in a Prohibition Town'" is doing his best either to make the needy composer work against the grain or to drive him away altogether.

Cannot publishers see that no two successes ever are alike?

Stephen Heller had a great success with his "Tarantella." Who else ever wrote a successful tarantella? Godard produced a second mazurka that went to every piano. Who else wrote a successful mazurka? Sullivan had an enormous success with the "Lost Chord," after the first publisher refused it point blank. Was there ever another such a song as the "Lost Chord"? No doubt a thousand young and old composers said to themselves: "Ah! I see. The public wants songs on 'The Lost Chord' style." The public wanted no such thing. The public took to its mighty bosom Tosti's "Goodbye," a song as utterly unlike the "Lost Chord" as the proverbial chalk and cheese.

How many hundreds of composers have written Polish dances after Scharwenka became famous with one? Perhaps the publishers told MacDowell that the public does not want "Witches' Dances," unfortunately, but would be glad enough to have another "Pasquinade." Then along came Nevin with "Narcissus" and everybody swallowed it whole along with Sousa's "Washington Post." Also there is Carrie Jacobs Bond's "Perfect Day" and that other spirit-moving ballad, "With All My Heart and Soul."

We mention all these various styles intentionally to show that no publisher knows what is going to sell, and also to prove that successes are never imitations of other successes. A plain girl might just as well try to change her face by looking at a pretty girl as a composer might attempt to make a success by copying another success. There is something very subtle about all art, and music is one of the most expressive arts. The product of the musician reveals the nature of the man. A farmer can supply potatoes and a miner can produce coal without leaving a trace of themselves in their products. A writer cannot escape his nature. If he does, his work is

dead and worthless. It has no life, nothing to arouse the interest of the hearer. The only value a song or a poem has is the persuasive appeal or suggestive human impulse in it. That is why a song cannot be made to order unless the impulse accompanies the order. Coal and potatoes can be ordered and delivered without artistic impulses and inspiration in the farmer and miner.

Let the publisher refuse to put his money in a work he fears will not sell, but do not let him commit that error of trying to direct from the outside the inner feelings which prompt a composer to compose and a poet to indite. The publisher cannot improve the golden egg the musical goose lays, but he can easily kill the goose.

PHILHARMONIC AND THE GERMANS

Mr. Leifels, manager of the New York Philharmonic Society, announced last week that Josef Stransky, the conductor, born a Czecho-Slav, "whose compatriots are with the Allies," has taken out first papers to become a citizen of the United States. The action of the Philharmonic directorate in banning from their program the works of living German composers follows the foolish and futile action of some of the other orchestras. There is no need for such a proceeding at this time, as the recent ruling of our Government, to the effect that German and Austrian copyright amenities are in abeyance for the present, no longer makes the performance of German or Austrian works a matter of financial "comfort and aid to the enemy." Has any one ever stopped to consider the absurd position that would result if Richard Strauss were to die now? That would remove him from the living composers, of course, and at once his works would become acceptable for all Allied programs. In other words, Strauss' death would at once cloak him with virtue and his works no longer would breathe the spirit of modern autocratic Germany.

War brings about many strange conditions but none stranger than this delusion about "enemy alien music."

Mr. Leifels, manager of the Philharmonic Orchestra, spoken to by a MUSICAL COURIER representative in regard to the barring of German music, said that the move had been made necessary owing to protests from various subscribers which had been accumulating since the beginning of the season. He emphasized the fact that no single protest had been received against the performance of music by any of the German classicists, but only against that by living composers. The directors, "recognizing the fact that those who protested did so conscientiously and from patriotic motives, finally decided to take the action which they did." Mr. Leifels pointed out that there is practically only one composer whose works are in question, Richard Strauss, as practically no works by other modern German symphonists are included in the Philharmonic repertoire.

Mr. Leifels also stated that the report that the resignation of President Oswald Garrison Villard had not been accepted was untrue. Both he and Treasurer Rudolph Fleisch will retire on February 1. The society will be in no hurry to elect a successor to Mr. Villard, but will wait until the right man for the place has been found.

Both conductor Walter Damrosch and manager Engles are on tour with the New York Symphony Orchestra at present, but at the offices of the organization the opinion was expressed that Mr. Damrosch would have nothing to add to the speech which he made on the occasion of the opening New York concert of the present season. It will be remembered that he said he would rather lay down his baton than give up the playing of the German classicists, as he felt that they could in no way be connected with nor held responsible for the present struggle. He said nothing of contemporary German composers, but the Symphony programs this season have listed only one work of Strauss, his "Burlesca" for piano and orchestra, which was undoubtedly selected by Harold Bauer, the soloist, and not by Mr. Damrosch; and one work by one other living composer, Max Bruch, whose violin concerto was played—and presumably selected for the program—by Jascha Heifetz.

"L'UNION DES ARTS"

One of the worthy charities connected with the war is that conducted by "L'Union des Arts," of Paris, which is under the direct patronage of President Poincaré of France, and was officially recognized by a governmental decree of April 23,

1914. The president and the founder of the organization is Rachel Boyer, the famous actress of the Comédie Française, and among the list of active and honorary officers are the most famous names of France, both in politics and in art, including ex-premier Briand, Paul Painlevé, the present premier, Sarah Bernhardt, Albert Carré, Anatole France, Saint-Saëns, Gabriel Fauré, P. B. Gheusi, Pierre Loti, Andre Messager, Edmond Rostand, Henry Deutsch, Marthe Chenal, Felia Litvinne, and Jacques Rouché.

Early in the year of 1917, an American committee was founded in New York and from the first of March, 1917 to January 1, 1918, through individual donations and proceeds from bazaars, concerts and sales, this American committee had been able to contribute \$17,145.81 to the relief fund of the association.

A report of the activities of the society received from Paris the first of this month, shows that from January, until November 15, 1917, the funds of the society had been applied to the relief of the following number of those in the liberal professions who have suffered from the war: writers, 134; composers and artists of all sorts, 405; painters, sculptors and architects, 127; actors and actresses, 783; dancers, 33; soldiers and orphans, 300; total, 1782 individuals and families to whom assistance was afforded. In addition, the following charity organizations were aided in their work by contributions of the sum named:

	Fr.
Orphelinat des Arts.....	4,000
La Fraternelle des Artistes.....	6,000
La Fraternité (Peintres).....	500
La Société Nationale.....	500
Salon d'Automne.....	500
Société des Artistes Français.....	500
Les Humoristes.....	500
Association des Journalistes Republicains.....	1,000
Association des Journalistes Parisiens.....	1,000
Association des Artistes Dramatiques.....	1,000
Union des Femmes Musiciennes.....	300
Repas des Artistes.....	500
Société des Auteurs et Compositeurs.....	500
Cantine Puvion de Chavannes, Prest. Bartholome.....	300
Société des Courrieristes de Theatre.....	200
Société des Poètes et Chansonniers.....	200
Cantine du Conservatoire National.....	500

Total..... 18,000

The above report was signed by Theodore Dubois, as president.

Any American wishing to aid in the splendid work which L'Union des Arts is doing in aiding the unfortunates of the liberal professions in France, should send contributions care of J. P. Morgan & Company, New York.

WORD FROM BEHYMER

L. E. Behymer and S. M. Berry, the Los Angeles managers, are very well satisfied with the results achieved by their La Scala Opera Company, which gave a season recently on the Pacific Coast. They organized the undertaking chiefly because no other opera company expected to reach California this season, and they felt it to be their duty to give some form of grand opera to the Pacific Coast cities. In a recent statement Mr. Behymer said:

We organized what was undoubtedly the best popular priced grand opera company that has been heard here, and far superior to any of the previous efforts of the same kind in these regions. We concluded our tour at Fresno, Cal., December 4, having played nine consecutive weeks, visiting all the larger cities and many of the smaller ones on the Coast. The company was headed by Maggie Teyte, Ester Ferrabini and other gifted singers. During the entire nine weeks the curtain went up on time every night, and there never was a change in the repertoire, something unprecedented in opera engagements on the Coast. We have paid all our bills, furnished all our company with tickets and berths and sent them home, paid all our printing and advertising bills, paid our royalties on the various operas to the firms representing them, and I believe that if tomorrow we were called upon to reorganize the company, not only would every member of the organization come to us again, but I am sure that every singer who played this tour in the West would be more than anxious to rejoin us. We had no loss, but of course our profit was very small. Our public was more than pleased, and is very anxious that we return annually to the various cities visited. We purpose to make this an annual tour of the West, and plan to give opera for \$2 superior to that presented by many companies who have charged \$3 or more in this section.

A note from Munich in a Swiss music paper says: "On account of the lack of coal the Generalkommando of the city has issued orders that none of the concert halls shall be heated. Exception is to be made only in the case of 'highly artistic' concerts." Who is to judge how highly artistic the concert is? —perhaps the Herr Kommandant himself! An item of still later date says that the concert halls are to be entirely closed during the months of January and February, no matter how "highly artistic" the interests concerned.

VARIATIONS

By the Editor-in-Chief

Detroit Shells Dr. Muck

A savage attack on the Boston Symphony Orchestra is contained in the Detroit Sunday News, of January 6. The arraignment begins like this:

And now we are not to have the Boston Symphony Orchestra with us this season.

May one be permitted to rise and remark: Thank God! As an artistic and cultural factor the Boston Symphony Orchestra has ceased to exist. It has fallen into a rut of mediocrity in which its object has been to preserve a past perfection—a rut fatal to any organization pledged to an art so fluxing as music. It is a ghost that is trying to appear the reality that was in the missionary days of Nikisch and Seidl—and as in all ghosts, the one thing most conspicuously absent is the breath of life.

The Detroit News continues by calling Dr. Muck "the worst conductor in the world," a "most shameless propagandist for German music" by giving Detroit annually "stupid Brahms symphonies and stupid Brahms overtures and German 'classics' the rest of the world has wearied past the point of listening to." According to the same writer, Dr. Muck, even when he presented novelties, "made thoroughly conventional German music out of them." What he did to Sibelius' "Finlandia" and Rachmaninoff's "Island of the Dead" reminds the Detroit publicist "very seriously of what the Germans did to the cathedral of Rheims." He complains that Muck gave no examples of the modern Italian, English and American schools, "yet it is simply not conceivable that any American could write worse music than the 'Tragic' and 'Academic' overtures of Brahms, or the 'Third Leonore Overture' of Beethoven, to choose an even more illustrious and damnably familiar example."

The calm and dispassionate Detroit objector goes on: "Now without in any way condemning (!) German music, may I suggest here that if we are going to have a national life we must first have a national art? . . . But we can have an American music only by giving our native composers an opportunity to be heard, regardless of their immediate merits. And we can give them this opportunity only by taking our orchestras out of the hands of the Teutons—Dr. Muck and that unspeakable barbarian, Dr. Kunwald, et al."

Barrage Fire

The Detroit News reviewer also suggests that we Americanize our orchestras rather than let them remain branches of the German secret service. With that volley as a climax to the other startling bombardments, one wonders whether the well meaning patriot does not overshoot the mark. Intemperance and violence toward composers long dead, and toward works which have established their place in the republic of art, hardly help the cause of American music. If Germans were to ban MacDowell, to stop going to Verdi operas and Shakespeare plays, to throw out of their libraries the works of Mark Twain, Edgar Allan Poe, Molière, Racine, Dante, we should laugh at them. This is not a new observation, but it appears necessary to make it from time to time.

After all, that branch of our Government which has a powerful machinery for the purpose of discovering alien enemies in our midst, declares officially that it possesses no evidence against Dr. Muck, and it permits him his freedom as long as he does nothing to transgress the civil or military laws of our land. What need then for private citizens to vent their personal spleen on Dr. Muck?

The MUSICAL COURIER condemned Dr. Muck very severely a few weeks ago for refusing to play "The Star Spangled Banner" in Providence and Boston. Since then Charles A. Ellis, manager of the Boston Symphony, and Major Higginson, its owner, have declared earnestly that Dr. Muck did not refuse to play the anthem and did not even know that his audiences expected its performance as no notice to that effect was given him by Mr. Ellis or Major Higginson. We wish to put ourselves on record as saying that we believe the word of those two gentlemen.

The Boston Symphony gave performances recently in New York of a nature that represented very high art, art so elevated that it transcended all barriers of race and nationality.

Not in the tearing down of other masterpieces, Teutonic though they might be, is the glorification of American art to be found. It will flourish, and it is flourishing, however, in spite of some of its

misguided champions, of whom the one in Detroit is an example.

Hand Grenading

Strangely enough another Detroit News expression, "Tschaiakowsky is a highly Germanized Russian," is a phrase we encountered in slightly different form not long ago when we read a quotation from Jean Marnold, of the *Mercure de France*: "Pierre Tschaiakowsky, quoique contemporain des 'Cinq,' peut à peine compter pour un musicien 'russe.' C'est presque un Kapellmeister allemand, à coup sûr un minus habens à tout point de vue." And so on. "Scarcely counts as a Russian . . . almost a German Kapellmeister . . . a negligible quantity, from all viewpoints."

On the other hand, Marnold says of Rimsky-Korsakoff: "De tous les maîtres slaves, Rimsky-Korsakoff est peut-être le plus séduisant et le musicien le plus remarquable. Dans l'art de manier les timbres, où l'école russe se distingue de tout temps, il n'a été égalé par aucun de ses compatriotes." "Perhaps the most seductive of the Slav masters . . . the most remarkable musician . . . unrivaled as a tone colorist by any of his compatriots."

Orchestral Silhouettes

Walter Henry Rothwell, Henry K. Hadley, Victor Herbert, and Ossip Gabrilowitsch are serving as "guest" conductors of the Detroit Orchestra this season. Gabrilowitsch, who led there on December 28 and 29, is to direct too the concerts of February 1 and 2, 8 and 9, 15 and 16, and March 1 and 2 (when he is to appear in the dual capacity of pianist and conductor, and will play a concerto on that occasion).

Gabrilowitsch has been engaged also to conduct two pairs of concerts for the Cincinnati Symphony Orchestra on March 8 and 9, and 22 and 23.

The St. Louis Orchestra is after funds again, and that always is a laudable and worthy endeavor for a symphony orchestra. The organization has started a campaign to obtain twenty subscriptions of \$1,000 each with which to complete a guarantee fund of \$50,000 to cover this season's deficit. Oliver S. Richards, chairman of the St. Louis Symphony Society Executive Committee, is acting as director of the campaign.

We are in receipt of the attached valued communication:

Cincinnati, January 12, 1918.

My Dear Mr. Liebbling:

In your column the other day you were wary about stating that the all-Scandinavian program given by the Philadelphia Orchestra was the first one in America. These claims of first time are easily made, but seldom true.

Looking for something this morning I ran across the following program given by the Cincinnati Symphony Orchestra, December 14 and 15, 1900—more than seventeen years ago—under van der Stucken's direction: Symphony in B flat, No. 2, Svendsen; piano concerto, A minor, Grieg; rhapsody in F, Hallén; suite, "King Christian II," Sibelius.

Yours,

J. HERMAN THUMAN.

We always have been interested in the study of orchestral programs and their arrangement in respect to material, contrast, length, and novelty. We notice with pleasure that Alfred Hertz, conductor of the San Francisco Orchestra, is developing into a program maker of exceptional skill and resource. For instance, two of the programs of recent popular concerts are attached herewith, and, to our mind, they represent a really popular selection of the best kind of light music:

SIXTH POPULAR CONCERT, SUNDAY AFTERNOON, JANUARY 13.

Soloist, Emilio Puyans, Flutist.
Suppé Overture, "Poet and Peasant"
Tschaiakowsky "Nutcracker Suite"
Godard Suite, Op. 116, Flute and Orchestra
National Anthem.
Dvorák Three Slavonic Dances
Pierné Serenade
Moszkowski Serenade
Rossini Overture, "William Tell"

SEVENTH POPULAR CONCERT, SUNDAY AFTERNOON,

JANUARY 27.
Overture, "Merry Wives of Windsor" Nicolai
Largo, from "New World" Symphony Dvorák
Ballet Music from "Le Cid" Massenet
Voices of the Forest, from "Siegfried" Wagner
British Folk Song Settings Grainger
"Irish Rhapsody" Victor Herbert

Two recent Hertz regular symphonic programs, also are worthy of exceptional consideration. At

the eighth pair of concerts, January 18 and 20, the program consisted of Tschaiakowsky's fourth symphony, Debussy's "The Sea," and Chabrier's "España." At the first concert in the Oakland, Cal., series given by the San Francisco Orchestra, Hertz's scheme consisted of Beethoven's fifth symphony, Sibelius' "Finlandia," Debussy's "Afternoon of a Faun," and Florent Schmitt's "Rhapsodie Viennoise."

During the recent remarkable series of storms, the Philadelphia Orchestra was snowbound in Kalamazoo, Mich., and had great trouble in reaching Grand Rapids and returning later to Philadelphia for the regular weekly concerts there. For a while the supply of food ran short, and the store of tobacco was nearly exhausted. With the thermometer below zero, the members of the orchestra remained cheerful, and no casualties musical or otherwise were reported as resulting from the unusual adventure.

Dignified and Aristocratic

It will be remembered that the oldest two of the New York daily paper music critics have been praising themselves and their venerable colleagues recently as being dignified and aristocratic, in contradistinction to the younger critics who lack dignity, think everything great that is new, and do not belong to the "artistic musical circles," which the Tribune reviewer says he has discovered in New York.

Some dignified, uplifting, and highly aristocratic statements were made in last Sunday's Sun by the gentleman who writes that paper's picturesque musical critiques. He declared as follows:

Mr. Campanini promises us two new operas in the first week. One of these is "Azora," composed by Henry Hadley, an American who has won a distinguished position in the field of instrumental music. Mr. Hadley's opera is to receive one performance on Saturday night of next week. On this night all newspapers go to press earlier than usual and are more crowded with advertising matter than on any other day of the week. No reporter can sit through the opera and get anything at all into any but the latest edition. And what he does get in must necessarily be brief and hastily prepared.

Probably Mr. Hadley will compose another opera some time and have sufficient influence with the producer of it to secure an opportunity for unfortunate newspaper men to hear it in time to write something worth while about it.

Mr. Hadley's opera is most unfortunate. Not only is it badly placed in the scheme, but it is to be performed by a cast containing none of the celebrities.

It seems a pity that Mr. Campanini considers operas and opera singers more important than music critics. Mr. Campanini must be crazy. How, otherwise, could he have deprived the Sun and other critics of the opportunity of publishing their opinions of "Azora"? How, otherwise, could Mr. Campanini have dared to rob a palpitantly eager New York public of the chance to read what our local critics think of "Azora"?

Is Mr. Campanini foolish enough to imagine that an audience possibly could determine for itself whether or not it likes "Azora," and whether or not it is a good opera?

Mr. Campanini, is it really your opinion that the Chicago critics know what they are talking about and that when they called the Hadley music good you believed them and were not interested in any further critical views on the subject except those of the New York public who pay for their seats?

Mr. Campanini, you are truly what the Latins used to call a rare bird.

Poor Sun critic, unable to print what he thinks of "Azora"! Poor public and poor Campanini, not to be able to know what the Sun critic would have thought had the première been a few hours earlier!

The slur on the cast is not well taken. Anna Fittzu and Arthur Middleton are decided celebrities (and very fine artists) to our way of thinking.

Is it dignified or musically aristocratic to judge of a singer's celebrity by the amount of front-paging he or she gets through ingenious press agents?

Hammerstein's Hits

The New York Herald quotes some of the funny sayings of Oscar Hammerstein, who is more successful at joking than at the tragic business of trying to make grand opera pay a profit. On one occasion, Oscar was compelled, says the Herald, to discharge a man who had been drawing a salary for collecting royalties on a Hammerstein mechanical invention. The employee wrote: "In my opinion you are a buffoon." The answer went back to him: "You don't mean buffoon, you mean buffet. You've been eating off me for five years."

In a Broadway car a conductor asked the impresario: "Did I get your fare?" "I think you did,"

remarked O. H., "as I didn't see you ring it up for the company."

A Jewish looking actor, in a Colonial costume, asked O. H. at a rehearsal: "Don't I look like George Washington?" "No," was the reply, "like Isaac Washington."

He had a violent row with one of his musical employees at the Manhattan Opera House, who exclaimed: "You will never get another conductor like me!" "No," replied Hammerstein; "if I want another like you I will go up to the Eighth avenue car barns."

A much married and divorced actor stopped Oscar on the street one day and said: "I am going to be married again." "Why don't you rent Madison Square Garden and invite all your other wives?" said Oscar.

With the Poets

We are far too prosaic to quote poetry very much in this department, but occasionally we fall victim to the lure of exceptionally attractive rhyme, metre, and verbal coloring. To that category belong Sara Teasdale's "Love Songs," published by the Macmillan Company. Here are two charming examples:

JOY.

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die.

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

WOOD SONG.

I heard a wood thrush in the dusk
Twirl three notes and make a star—
My heart that walked with bitterness
Came back from very far.

Three shining notes were all he had,
And yet they made a starry call—
I caught life back against my breast
And kissed it, scars and all.

We were arrested too by Dorothy Leonard's "The Minuet," in the current Century Magazine:

A sonnet's like a measured minuet
That poets step in, statelily and slow.

Forward and back its powdered couplets go;
Its quatrains keep their own appointed set.
With formal grace the company is met,
In periwig, grissette, and furbelow,
Scented with ambergris and bergamot,
And no more free than finches in a net.
So when it's done, I like to fling my stiff,
High heels away and run outdoors to find
Adventure far from candlelit halls; and if
A thorn should prick me or a pebble hurt
Or bramble-bushes tear my silken skirt,
At least I'm going where I have a mind.

Variationettes

Once upon a time, when actor Wilton Lackaye was a bicyclist, says Frederick Donaghey in the Chicago Tribune, his machine became disabled on the road and he asked a wandering tinker to fix it. He was told that the laceration was very slight—"the linch-pin was, perhaps, out of alignment with the trajectory of the sprocket; and the repair man, employing not more than six tools, rose from his knees after a minute, said the machine was all right, and refused to charge for the job on the grounds that it was minute. 'You saw me fix it,' he said. 'Now, next time, you can do it yourself.' Lackaye protested that he must pay for the work in some way, and suggested that the repair man would like to know how to play the violin. Finding his benefactor in agreement with the suggestion, Lackaye gave the essential instructions, thus: 'You grasp the instrument in the left hand, place the box on the left shoulder, arrange the fingers properly on the strings, use the right hand for the bow, take a correct position, and draw the bow back and forth. I'm sure you can do it if you follow my plan.'"

Apropos, at the Max Rosen debut here last week, Rudolph Ganz was one of the enthusiastic applauders. A lady in his box said: "Why is it, Mr. Ganz, that violinists reach the pinnacle of artistic development at seventeen or so, while pianists seldom attain it before twenty-five at least?" "Perhaps, madame, because the instrument is shorter," was the quick retort given with characteristic Ganzian humor.

M. B. H. sends us this sporting special: "I am surprised that you are missing all the musical

racing news of late. Don't you know that Massenet won the first race at Havana, Cuba, January 16, 1918, and that, contrary to the traditional Massenet gallantry, he allowed Miss Primity to be second. Then there was the famous January 17 at New Orleans, when Hayden came fourth, Caro Nome fifth, and Double Bass last. Of course Courier was first in the third race at New Orleans last Saturday." The wonder is not that Courier came first, but that Hayden, weighted with that superfluous "e," did not finish last.

Some of the modern orchestral composers are merely skilled laborers.

The spectacle of the Tribune music critic telling (issue of January 20) the Metropolitan Opera how it should have scened and staged-managed its "Saint Elizabeth" production is the best sport we have enjoyed this winter.

As we shiver to press on this heatless Monday, we wonder whether the coal famine will have lifted by Friday, when Rosa Raisa is to do a Lady Godiva ride here in the Chicago Opera presentation of Mascagni's "Isabeau." Later: that same famine has postponed the ride at least for this week.

New York possibly may be a trifle short on sugar and coal, but surely it will not be lacking in grand opera performances for the next month or so.

Lexington, Lexington? Wasn't another famous American war fought there?

Could a New York opera patron who fails to hear both companies, justifiably be called a musical slacker?

Hammerstein, that Bolshevik of opera impresarios, just released from the German Hospital, must be thinking queer thoughts these days.

"Which company do you like better, the Metropolitan or the Chicago?" asked Allegro.

"Oh, I don't know," replied Andante.

"Pacifist," hissed Allegro, furiously.

LEONARD LIEBLING.

MINNEAPOLIS ORCHESTRA TOUR

It appears that in spite of unfavorable traffic conditions the Minneapolis Orchestra has been able to make arrangements for a prolonged tour at the present time, and this is due no doubt to the fact that the cities to be visited are nearly all western points, the railroad confusion being confined more largely to the eastern part of our country.

The Minneapolis Orchestra left its home city on Friday, January 18, for its annual midwinter tour, which again this year takes the orchestra to California. The orchestra travels throughout the tour in three chartered Pullman sleepers, and the entire membership of eighty-five players constitutes the traveling body. The interesting route of the association is as follows:

Saturday, January 19, Madison, Wis.
Sunday, January 20, Chicago, Ill.
Monday, January 21, Urbana, Ill.
Tuesday, January 22, Jackson, Miss.
Wednesday, January 23, New Orleans, La.
Thursday, January 24, Houston, Tex.
Friday, January 25, Houston, Tex.
Saturday, January 26, San Antonio, Tex.
Sunday, January 27, en route.
Monday, January 28, El Paso, Tex.
Tuesday, January 29, El Paso, Tex.
Wednesday, January 30, Tucson, Ariz.
Thursday, January 31, Phoenix, Ariz.
Friday, February 1, San Bernardino, Cal.
Saturday, February 2, Long Beach, Cal.
Sunday, February 3, Los Angeles, Cal.
Monday, February 4, Los Angeles, Cal.
Tuesday, February 5, Los Angeles, Cal.
Wednesday, February 6, Santa Barbara, Cal.
Thursday, February 7, San Francisco, Cal.
Friday, February 8, San Francisco, Cal.
Saturday, February 9, Oakland, Cal.
Sunday, February 10, San Francisco, Cal.
Monday, February 11, Berkeley, Cal.
Tuesday, February 12, Reno, Nev.
Wednesday, February 13, Logan, Utah.
Thursday, February 14, Salt Lake City, Utah.
Friday, February 15, Provo, Utah.
Saturday, February 16, en route.
Sunday, February 17, Grand Junction, Colo.
Monday, February 18, Colorado Springs, Colo.
Tuesday, February 19, Denver, Colo.



THE DANCE OF DEATH.

THE KAISER—"Stop! Stop! I'm tired."
DEATH—"I started at your bidding; I stop when I choose."

From the London Punch.

THE BYSTANDER

Poetry, Banquets, Language, Chamber Music and Garlic

I notice that that little book of poetic press agents, "The Broadway Anthology," was reviewed in last week's MUSICAL COURIER; but no review can give so good an idea of the book as a quotation from it. One of the poems that I like best is called "Tears," and Edward L. Bernays, who invents things for the artists of the Metropolitan Musical Bureau to have happen to them, wrote it. I print it here by his permission and that of Duffield & Company, who publish the book and own the copyright:

Beads of perspiration on a hot summer's afternoon,
A hurry call from the Ritz,
Thoughts of plastering the city in half an hour,
With twenty-four sheets and large heralds,
And a page or two in all the dailies,
She sat in a sumptuous suite at the Ritz,
Discussing with her husband,
Who had just returned from the beaches in South Carolina,
Her new pet charity;
And she had called me in at this very moment,
Because she had struck a snag.
This was her charity:
She related with tears in her eyes,
What was she to do about it?
She received no response from the American public.
The poor assistant stagehands of the Paris theatres
They were out of work—destitute—
The theatres closed—and all the actors at the front.
But what could be done for them, the poor Paris stagehands?
That was her query.
And tears welled up in her eyes, as she spoke
While her husband chased the Angora from under the sofa—
I sat and discussed the question,
And tears came to my eyes,
But my tears were wept for another reason.

I get the impression—don't you?—that Mr. Bernays must have founded this incident on a strong basis of fact.

The Bystander has been unable to avoid going to several banquets this winter. Food at a banquet, I find, is generally poorer in quality and less in quantity than can be had outside for half the price of the banquet ticket. And then the entertainment cannot be avoided in all politeness, though one generally would be glad to do so. How pleasant it is when the exceptional banquet proves the rule. I recall one of two weeks ago, whereat the inner man was positively pampered at first and the ear and the eye delighted afterward by an entertainment which ranged all the way from grand opera—Genevieve Zielinska, a coloratura who will be heard from before long, sang "Caro Nome" splendidly, and Amparito Farrar was delightful in "Depuis le jour" from "Louise"—down to "The Wild, Wild Women Are Making a Wild Man of Me," down as only Van and Skenk can do it. I wondered at the program, until somebody told me that the powers that were had been wise enough to put friend Theodore Bauer in charge. What Theo does not know of artists and their doings is hardly worth knowing, and what they won't do for him, certainly not worth mentioning. This is a gentle hint as to the entertainment part in case anybody else is thinking of inviting The Bystander to a banquet.

How is language made—by the lexicographers? No, by the people themselves, who develop it. For all Samuel

Johnson, Noah Webster and their friends, our language might still be that of Shakespeare, had we not changed it ourselves—and mainly by accident. But occasionally somebody makes an improvement with malice aforethought. For instance, there's a reporter in a little town out in West Virginia who wrote the other day: "His recordings for the Victrola had secured him many admirers." Why not "recordations?"

It is fine to see the orchestras in the good moving picture houses growing in quantity and quality. This is something that Europe has done better than we for a long time past. The finest moving picture show I know of anywhere in the world is at the Gaumont Palace in Paris—or was before the war. The building is the former Hippodrome and seats something like five thousand. Notwithstanding that, you have to get around early of an evening, for by the time the show starts at 8.30 the whole great house will have been sold out four nights out of five. They charge you well—about \$2 in our money for the boxes and \$1.50 for orchestra seats—but you get your money's worth, for there is only one show of an evening and that one well over three hours long. For a music lover, the orchestra is quite the feature of the evening. They have a splendid one of real symphonic proportions, numbering between seventy and eighty men. There is a capable leader, whose name escapes me for the moment. The best of music is played and splendidly performed, for there are musicians of the first rank, including several premiers prix du Conservatoire, among the personnel. It is well worth the admission just to listen to the music. I remember one evening hearing a familiar number which I couldn't place, until one of the party finally identified it as the slow movement from the Schumann piano quintet. Arranged for that great orchestra, it was magnificent in effect.

Speaking of arrangements for orchestra, how well that andante from the Tchaikowsky quartet sounds when played by a large body of strings. I have an idea that there are many movements from chamber music literature that would sound more effective and convincing if arranged for other and larger combinations. Take the Schumann piano quintet, or most any other piano quintet, for that matter. Don't you think the balance would be better and the effect vastly more pleasing with a double quartet of strings against the piano, at least in the forte passages?

Imagine how lovely the romance from the Grieg quartet would be for a large string band! But who knows the romance from the Grieg quartet nowadays? I suppose some superior critic once called that quartet "salon music" or something like that, so that it is forever condemned in the eyes of chamber music performers. That is the principal fault I find with string quartets and affiliated organizations, anyway—they take themselves too blamed seriously.

For me, and I think for all honest people who listen to music because they really love it and not just because they are afraid somebody else will think they are ignorant and uncultured if they don't pretend to love it, string quartet playing is like garlic in a salad; a little of it goes a long way—and enough is a little bit too much.

BYRON HAGEL.

I SEE THAT—

New York Philharmonic bars living German composers. Thomas H. Thomas is dead.
Mana Zucca tried many things before she found her talent was composing.
Mischa Levitzki does not like modern composers.
Francis MacMillen has written a patriotic song which was introduced by Margaret Wilson.
The Mendelssohn Club, of Spokane, Wash., is the oldest musical organization in that city.
Directors of the Metropolitan have presented a Gatti-Casazza ambulance to the Italian army.
Jeanne Gerville-Reache attempted by her work to prove her gratitude to Jean Criticos, her teacher.
"Le Sauteriot" had its world premiere January 19 in Chicago.
The Russian Symphony's New York program contained five works marked "new, first time."
The Cincinnati Symphony Orchestra gave a concert at Camp Sherman.
Sue Harvard has three appearances within a month in Verdi's "Requiem" to her credit.
"Rigoletto" with Stracciari and Meta Reddish brought the Chicago Opera season to a brilliant close.
The Young Men's Symphony Orchestra is now in its sixteenth year.
Meyerbeer's "Le Prophete" is the next revival scheduled for the Metropolitan.
Leon Rice has given more than 600 recital programs made up entirely of American songs.
The Boston Music Company has accepted for publication five compositions by Gaylord Yost.
The recent blizzard held Edward Clarke a prisoner near Kokomo, Ind., from Friday night until Sunday night.
Theodore Lehmann, the violinist, has been engaged by the Y. M. C. A. War Work Council to play for the "boys in blue."
The critic of the Chicago Evening American called Maximilian Pilzer a "master" and said the word was not exaggerated.
Christine Langenhan is an admirable example of an American citizen.
Oliver Denton has gone to Palm Beach to fill important engagements.
Sybil Vane has joined the Hippodrome forces.
The Garfield fuel order made it necessary to postpone Elias Breeskin's recital to February 2.
Florence Easton's experience with her own children exerted a happy influence over her "stage" children in "St. Elizabeth."
Claudia Muzio's first New York appearance with orchestra outside of the Metropolitan was with the New York Symphony.
The Scandinavian countries have their first concert bureau.
The National Opera Club gave "The Daughter of the Regiment" at its fourth annual performance.
The Garfield coal order caused much confusion in musical and theatrical circles.
A military band is a rare thing to find on London's streets.
Dr. W. H. Hadow has been made a knight by King George.
London Musical News will be a semi-monthly owing to paper stringency.
The New York Philharmonic is to play Edgar Stillman Kelley's "New England" symphony next month.
Reports have it that the opera business is bad in Havana.
Oscar Hammerstein is more successful at making jokes than at making grand opera pay a profit.
Walter Henry Rothwell, Henry Hadley, Victor Herbert and Ossip Gabrilowitsch are guest conductors of the Detroit Orchestra.
Vast audiences attend the San Francisco Municipal Orchestra concerts.
Marguerite Sylva will appear in the title role of Massenet's "Cleopatre."
Mme. Schumann-Heink has been busy singing for "the boys."
Frieda Hempel will give her annual New York recital next month.
"Billy" Cloudman has been promoted to the rank of sergeant.
Dr. Kunwald has been interned at Fort Oglethorpe, Ga.
Mrs. Oscar Gareissen's son has been killed in action.
The faculty of the Kansas City Conservatory of Music has a "visit" each month.
New York Philharmonic gave its Beethoven-Brahms festival last Thursday.
Henri Verbruggen is on his first visit to America.
Paul Dufault is in New York temporarily.
The San Carlo Opera Company is winning success in the Northwest.
Christine Miller is working for "the boys."
Ugo Ara has given all his savings—fourteen years' labor—to help his countrymen.
The Minneapolis Symphony Orchestra is on its annual midwinter tour.
The Paris Opéra-Comique has had thirteen members killed during the war.
Fauré and Bruneau have been awarded the Lasserre Foundation musical prize for 1917.
Mme. Melba was the guest of honor at a recent Thursby musicale.
The Cleveland Fortnightly Musical Club plans a four-day festival.
Elizabeth Parks Hutchinson is giving talks on "Five Months with the British Armies."
Giuseppe de Luca will make his American debut as a recitalist next month.
Maria Barrientos has arrived in New York.
The Toronto Symphony Orchestra has been revived.
The Lucy Gates Opera Company had sold houses for its three performances in Salt Lake City.
The Bethlehem Bach Choir will visit New York next Saturday.
Mana Zucca's composition recital takes place at Aeolian Hall on January 26.
H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

"Saint Elizabeth" (Metropolitan)

Globe Sun
I find also that "St. Elizabeth" goes somewhat better as opera than as oratorio.
Evening Post American
It certainly is a fascinating work.
World Tribune
The baritone (Clarence Whitehill) was often heavy in delivering his phrases.
American Herald
Clarence Whitehill had to struggle with music pitched somewhat too high for his deep baritone voice.
Evening World American
The erstwhile oratorio, now become opera, is too drab and dull to find a lasting place in the repertory.
Herald Globe
The orchestra was heard in Bruckner's long drawn out symphony, No. 3 . . . not of sufficient weight musically to cause a deep impression.
World American
This symphony is one of the more ingratiating of Bruckner's works.
Evening Post American
You can hardly fail to find the production distinctly monotonous.
Tribune Herald
He sang the music finely and with excellent diction.
American Herald
Clarence Whitehill sang very well as Ludwig.

New York Philharmonic

Herald Globe
The orchestra was heard in Bruckner's long drawn out symphony, No. 3 . . . not of sufficient weight musically to cause a deep impression.
World American
This symphony is one of the more ingratiating of Bruckner's works.

"Aida" (Metropolitan)

Evening World World
The performance was one of all-round excellence.
World American
The achievement as a whole was not equal to the finest this company has given.

"Marta" (Metropolitan)

Evening World American
Caruso, as Lionel, was in splendid voice.
World American
The gold of Caruso's voice had a good deal less gloss than usual.

New York Symphony (Zimbalist, Soloist)

Evening Post World
Its (Hubay concerto) musical value is scant.
Tribune World
It is of little originality or depth.
Globe Herald
The performance of Mr. Zimbalist was uneven.

World Herald
The composition holds beauty and originality.
Evening World (See above)
Herald Herald
With that beauty of tone and command of technical matters that characterizes his playing at all times he put in his best efforts.

"Manon Lescaut" (Metropolitan)

Sun American
The audience which crowded the house. Nor did it draw a particularly large crowd.

Boston Symphony

Tribune World
The music reveals Ravel as something very different from the understudy of Debussy, which he is widely supposed to be. Typically Debussy-like in its agreeable dissonances.

Sascha Jacobsen (Violin)

American Evening World
Reger's prelude and fugue in G major on themes by Bach for violin alone—a finely constructed work of genuinely classical proportion and workmanship. Outside of furnishing an opportunity for the display of technic it had little value.

Zimrei Yoh Society

Herald Tribune
The songs were beautiful and melodious. The reviewer is loath to believe that the program represented Hebrew ritual music at its best.

"Lodoletta" (Metropolitan)

American Sun
New Mascagni Opera Fails to Thrill Hearers (headline). "Lodoletta" Wins by Quaint Charm (headline).

New York Symphony (Claudia Muzio, Soloist)

Globe Evening World
The soloist was Claudia Muzio of the Metropolitan Opera Company, who challenged attention by appearing as if gowned for a yachting trip. Dressed to look like the lately deposed Czarina of Russia.

Herald Tribune
The soloist was Claudia Muzio of the Metropolitan Opera Company, who sang "Casta Diva," from Bellini's "Norma," for which her dramatic voice is not at all suited. The assisting artist was Claudia Muzio, who sang surprisingly well Bellini's "Casta Diva."

Evening Post Evening Mail
Miss Muzio was not at her best yesterday afternoon when she sang Bellini's "Casta Diva" with uncertain intonation and "scooping" for upper notes. Claudia Muzio sang two operatic arias with great success.

Evening Post American
She sang both numbers remarkably well. . . the rambling cacophonies from Mr. Bloch's pen produced no effect except of boredom.
Tribune Tribune
Mr. Bloch's "Trois Poèmes Juifs" made a profound impression.

CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

thetic "Noël des petits Enfants qui n'ont plus de Maisons," Fourdrain's "Fleurs de paravent" and Moussorgsky's "La Poupée s'endort" and there was also the "El Majo discreto" by the late Granados. Her splendid art was heard to special advantage in Campbell-Tipton's "Crying of Water" and Neidlinger's "Morning," which made a special appeal to her hearers. Of course, there were many recalls, Miss Peterson being most gracious in the matter of extra numbers.

Miss Jean is another of those artists whom war has driven to our shores, the musical public in America being the richer thereby. She gave the Boccherini sonata in A (and a group consisting of Trowell's nocturne, Saint-Saëns' "Le Cygne" and Popper's tarentelle) with much beauty of tone. In addition to her encores, Miss Jean, in delightful English, told something of her country at the request of Mrs. Chapman.

Among the guests of honor were Colonel and Mrs. Preston, who have lived abroad for some years and had some very interesting things to say regarding the present political situation.

The members of the club and their guests owe Mrs. Chapman a special vote of thanks for an unusually interesting musicale.

Jacques Thibaud, Violinist

That Jacques Thibaud now has entirely recovered from the blow to his health caused by his misadventures in war, he proved by his magnificent playing at his recital at Aeolian Hall, on Saturday afternoon, January 19. The program included the Saint-Saëns concerto in B minor, the Bach chaconne, the prelude from Albert Spalding's suite for violin and piano and shorter numbers by Desplanes-Nachez, Couperin-Salmon, Pugnani-Kreisler Guiraud, and Wieniawski, besides the several encores which he was called upon to give. In a program, every measure of which was so well played it is hardly necessary to single out numbers for special mention, but the brilliancy of the finale of the concerto, the clearness of musical line and purity of tone in the chaconne, the warmth of tone in the Desplanes-Nachez "Intrada," the delicacy of "Les Cherubins" (Couperin-Salmon) and the virtuosity of the Wieniawski polonaise are all worthy of at least a word.

There was the usual large audience to greet Thibaud and to reward him heartily with applause after each number and group. Nicolai Schneer is an accompanist quite new to the New York concert platform. His work was splendid; especially noticeable was a lovely singing tone in cantabile passages.

SUNDAY, JANUARY 20

Bianca Randall, Soprano

Despite the intense cold, there was a fair sized audience at the George M. Cohan Theatre on Sunday evening, January 20, to listen to another interesting program by Bianca Randall, soprano. With but two exceptions, the singer's numbers were in English, a fact which added greatly to the pleasure of her audience, which included a liberal sprinkling of bluejackets. These two exceptions were Giordani's "Caro mio ben" and "Il est doux" from Massenet's "Herodiade." Mme. Randall was heard to special advantage in Burleigh's "Deep River," Hook's "Within a Mile of Edinboro Town" and Hamilton Reynolds' "Mammy's Song." The remainder of her program consisted of "When Celia Sings" (Moir), "Phyllis Has Such Charming Graces" (Anthony Young), "Somewhere in France" (May Hartman), which Mme. Randall repeated by request; "A Thought Like Music" (Brahms), "Secret of a Rose" (F. Morris Class), "Have You Seen but a Whyte Lillie Grow," Harry M. Gilbert's "Spring Rapture," also repeated by request; "A Song in the Night" (Bartholomew), "Open Secret" (Woodman), "Nymphs and Shepherds" (Purcell), "My Heart Is a Lute" (Woodman), "Lullaby" (Cyril Scott) and Horsman's "The Bird of the

Wilderness," a requested repetition. Mme. Randall had the valued assistance of Harry M. Gilbert at the piano. He also gave the Schumann romance in F sharp and a gavotte and musette by d'Albert, the audience demanding an extra number.

Paolo Martucci, Pianist

Paolo Martucci, pianist, was heard in recital on Sunday afternoon, January 20, at the Princess Theatre, New York. The opening group of his program comprised a "Musette" (Handel), minuetto (Padre Martini), "Tempo di Ballo" and presto (Scarlatti), and a gavotte (Sacchini). Mr. Martucci's playing of the quaint old numbers, of which the Handel, Martini and Sacchini selections were arranged by Giuseppe Martucci, served to bring out all their characteristic charm.

The Beethoven sonata, op. 27, No. 1, followed and revealed convincingly the pianist's technical equipment, musical conception, feeling, taste, and broad artistic comprehension.

A prelude, nocturne, scherzo, and tarantelle by Giuseppe Martucci aroused great enthusiasm, the scherzo having to be repeated. For the final group, Mr. Martucci chose a Schumann novelette, a Liszt etude de concert, which he played with crystalline clearness and warmth of feeling, two Chopin preludes and the Chopin waltz in A flat. The familiar "Raindrop" prelude under his fingers was far removed from the hackneyed, over emotional affair which some pianists make of it. The well contrasted Chopin group showed that the player is a skilled program maker.

The audience was markedly enthusiastic, a fact not surprising in view of the pianistic and musicianly attainments revealed by Mr. Martucci throughout his program. He was encored insistently.

Young Men's Symphony Orchestra

The Young Men's Symphony Orchestra, Arnold Volpe, conductor, gave its first subscription concert of the season on Sunday afternoon, January 20, at Aeolian Hall. This organization, now in its sixteenth year, was founded by Alfred Lincoln Seligman, a well known musical enthusiast. It has always been the aim of the conductor and orchestra to attain high ideals, which its work on this occasion fully revealed.

Mr. Volpe's untiring efforts have been successful in elevating this body of young men to an undeniably high position in the serious musical life of the metropolis.

The orchestral numbers were a concerto for string orchestra, F minor, arranged by Sam Franko; Brahms' symphony No. 2, D major, and Massenet's overture, "Phedre." Mr. Volpe deserves much praise for the manner in which he held his forces under control and for the beautiful effects produced in coloring, rhythm, and musical and technical execution.

Helen Desmond made a favorable impression with her playing of Saint-Saëns' piano concerto in G minor, in which she received excellent support from Mr. Volpe and the orchestra. A large and fashionable audience attended.

Julius Koehl, Pianist

Julius Koehl, a youthful pianist, assisted by Ruth Dwinn, soprano, gave a recital at the Princess Theatre, New York, on Sunday evening, January 20, before a fair-sized audience. Mr. Koehl played compositions by Mozart, Beethoven, Schumann, Chopin, Mendelssohn, Heller and Rachmaninoff.

Miss Dwinn made a favorable impression in a group of songs, comprising "Air de Louise," Charpentier; "Vissi d'Arte, vissi d'Amour," Puccini; "A Spirit Flower," Campbell-Tipton, and "Somewhere in France," Hartmann.

Emil Polak's accompaniments, as usual, bore an important part in the successful results of Miss Dwinn's songs.

MacDowell Club; Kastner and Fox

Alfred Kastner, assisted by Dorothy Fox, soprano, gave a harp recital at the MacDowell Club, of New York City, Sunday evening, January 20. Mr. Kastner did splendid readings of each number. He opened with the Beethoven variations on a Swiss theme, originally composed for piano or harp, and the remaining numbers were: fantasie, op. 138, Galeotti; "Consolation," Liszt; "Jordan Mouille," a particularly interesting and enjoyable work of the modern style, Jacques de la Presle; impromptu, Fauré; "Mélancolie," Kastner, and impromptu caprice, Pierné. Each of Mr. Kastner's selections was heartily applauded.

Dorothy Dix was heard in French songs to harp accompaniment. "Plaisir d'Amour," Martini; "Chanson Triste," Duparc; "Les Berceaux," Fauré; "Si mes vers avaient des ailes," Hahn.

Miss Fox disclosed a good voice of excellent schooling. Judging from the applause, her singing gave great pleasure to the good sized audience present.

MONDAY, JANUARY 21

Max Rosen, Violinist

Unfortunately, Max Rosen's recital took place on "Blue Monday" and coalescent conditions, which hamper customary MUSICAL COURIER press regulations, make it necessary to rush this very brief piece of comment into quick print.

There was nothing "blue" inside of Carnegie Hall last Monday evening, for a vast audience packed the place to

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the doors and applauded itself sore and cheered itself hoarse after each performance of Max Rosen.

His playing, free from the nervousness of his debut with the Philharmonic, revealed much more breadth and security than he showed at his first appearance here, and again disclosed his tone of singular sweetness and purity. It had power, too, as was evidenced at once in the Vitale chaconne, which was given a musicianly and soulful reading. Dvorák's concerto was not a good choice, but Rosen made the somewhat tedious measures take on life and sparkle. The last movement is extremely difficult, yet the youthful player conquered it with aplomb and brilliancy. Beethoven's F major romance was an appealing rendering in tone and phrasing. The familiar Auer arrangements from Beethoven's "Ruins of Athens" met with a frenetic reception. Sinding's "Alte Weise" and a Wieniawski polonaise were not heard by this scribe in his hurried departure for the press room. By telephone it was learned that the final encores were many and that they earned cyclonic favor. Richard Epstein played the piano accompaniments, and not always very discreetly.

Friars Cheer Ornstein and Craft

Last Monday afternoon, January 21, the Friars Club gave its annual Ladies' Day at the Monastery on Forty-eighth street, and the big clubhouse was filled with a throng of members and their women guests, among whom were many well known professionals, musical and theatrical. After refreshments, an entertainment was given in the big hall, and Marcella Craft (in songs and "Butterfly" excerpts) and Leo Ornstein (in Chopin, Liszt and Rachmaninoff) furnished musical performances that set the hearers wild with enthusiasm. Nora Bayes, Al Jolson, Billy B. Van and other theatrical celebrities added songs and recitations to the program.

Norden Conducts Philadelphia Club

Under the very efficient direction of N. Lindsay Norden, a thoroughly enjoyable concert was given by the Mendelssohn Club of Philadelphia, on Tuesday evening, January 15, at the Bellevue-Stratford. The concert opened with the singing of the club's motto, and throughout the very interesting numbers the excellent tone quality and ensemble balance which invariably characterizes the work of this society prevailed. Mr. Norden had his singers well in hand and succeeded in obtaining some very fine effects. Especially well sung were Elgar's "Serenade" and Stanford's "Sweet Love for Me," although the works by Gretcheninoff, Tschalkowsky, Parker, and Joze were truly effective.

Clara Yocum Joyce, contralto, and Dorothy Johnstone Baseler, harpist, were the assisting artists. Mrs. Joyce was heard in three French songs and aided the chorus in Kastalsky's "God Is with Us." In two numbers by Faure, Mrs. Baseler thoroughly pleased her hearers. Agnes Clune Quinlan was the able accompanist of the occasion.

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LAURA LITTLEFIELD SOLOIST WITH BOSTON SYMPHONY ORCHESTRA

May Peterson in Joint Concert with Gabrilowitsch—Breeskin Cordially Welcomed—Frida Stjerna Pleases—Dai Buell in Two Concerts—Thibaud Delights—Midseason Concert by People's Choral Union—Notes from Arthur Wilson's Studio—Irma Seydel Plays for Soldiers

Boston, Mass., January 20, 1918.

Laura Littlefield, the excellent soprano who recently gave a pleasurable recital in Boston, established the worth of her vocal technic beyond question when she appeared as soloist with the Boston Symphony Orchestra, Thursday evening, January 17, at Sanders Theatre, Harvard University. Mrs. Littlefield sang two familiar numbers: the coloratura air, "L'amero, saro costante," from Mozart's cantata, "Il Re Pastore," and the orchestral version of Duparc's exquisite "Phidyle," and one unfamiliar, an air, "Aux Languiers d'Apollon," from Rameau's eighteenth century opera, "Platée; ou Junon Jalouse." In all three numbers, the soloist did not a little truly beautiful lyric and ornate singing. The aria from Mozart was once a favorite of Jenny Lind, and more recently, of Sembrich and Melba. As in most of the early compositions of Mozart (he was not yet out of his teens when he wrote it), there is much coloratura work, brilliant display passages and ornament. This Mrs. Littlefield gave with refreshing clearness that emphasized both the simplicity and subtlety that Mozart wove into this song. "Phidyle" lay in the best register of the soloist's voice, and the fine poetic feeling of this lovely song was admirably interpreted through her emotional intuition, excellent diction, her perfect breath control, and her skillful building of long melodic line. "Pretty" is the word which best describes the piece from Rameau. The addition of a harpsichord to the orchestra helped accentuate the eighteenth century atmosphere for this number, which was sung in spirited fashion. Mrs. Littlefield won the audience by her pure voice, by the charm of her sustained song and by the ease with which she triumphed over difficulties. Mrs. Littlefield's singing was profoundly significant in its actual artistic results, and the enthusiasm of her hearers was well merited.

The orchestral numbers on the program were Brahms' fourth symphony—of which Dr. Muck gave an inspired reading, an interpretation full of life, of charming grace in the first movement, of immense vigor in the third and last movements, of beautiful sentiment in the andante; Sibelius' highly imaginative tone poem of mournful, melodic beauty, "The Swan of Tuonela," and a fragment of Berlioz's sparkling music of "Romeo and Juliet," "The Grand Fete at Capulet's House."

May Peterson in Joint Concert with Gabrilowitsch

May Peterson, soprano from the Metropolitan Opera House, was the unexpected co-artist with Ossip Gabrilowitsch, the deservedly popular pianist, at the concert in Symphony Hall, Sunday afternoon, January 13. She replaced Louise Homer, who was prevented from appearing by a heavy cold. There could be no more exacting test for Miss Peterson's delightful art than this appearance before a disappointed throng that completely filled the hall. However, the proverbially undemonstrative Boston

audience soon evidenced a more than tolerant interest in the stranger, and, before the end of the concert, she had fascinated her hearers with her very charming presence, her warm rich soprano voice—now soft, now sensuous, and, at times, very dramatic—her emotional appreciation of her songs as, for example, in the stirring and appropriate "Noel des petits enfants qui non plus de maisons" from Debussy; her obvious sense of humor, manifest in her interpretation of Bainbridge Crist's popular "Chinese Mother Goose Rhymes," and her clear enunciation, whether in old Italian airs, modern English and French songs, or Scotch ballads. The audience recalled Miss Peterson many times, and she added liberally to her program. Her success at this concert caused her to be immediately engaged as soprano soloist for the Boston Symphony Orchestra's performance of Mahler's "Resurrection" symphony.

Mr. Gabrilowitsch, always a favorite in Boston, gave a memorable reading of Schumann's songful sonata in G minor. He also played pieces from Chopin and Debussy, and was very generous with encores. The enthusiastic applause indicated that Mr. Gabrilowitsch was recognized as a masterful virtuoso, a poet and a musician.

Elias Breeskin Cordially Welcomed

Elias Breeskin, the young Russian violinist who impressed his hearers last year as a talented musician, returned to Boston Saturday afternoon, January 19, for a recital in Jordan Hall. On his program were the following pieces: largetto, Handel; adagio and allegro, Lulli; ciaccona, Bach; sonata, "Devil's Trill," Tartini-Kreisler; aria on G string, Max Reger; "Deep River," C. Taylor-Powell; "Caprice Espagnol," Ketten-Loeffer; "Call of the Plains," R. Goldmark; caprice No. 24, Paganini-Kreisler, and "Moto Perpetuo," Novicek.

Mr. Breeskin loves the finesse of the violin, the spinning of his tone in vibrating phrase and delicate lustrous, and his temperament in response to music is very ardent. The violinist's program provided ample opportunity to display his technical grace, his pure and lovely tone and his interpretative genius. His performance of the displayful Paganini caprice revived pleasant memories of Jascha Heifetz's scintillating interpretation a fortnight ago, and Mr. Breeskin's large audience had reason to reward him. He responded to the vigorous applause with several encores. Lawrence Goodman was a satisfactory accompanist.

Frida Stjerna Pleases with Northern Songs

Frida Stjerna, Swedish soprano from the studio of Ethel Frank, gave a very pleasurable recital of songs—principally by Scandinavian composers—Tuesday evening, January 15, at Steinert Hall. Her interesting program, which contained many seldom heard pieces, included songs in Swedish by Lie, Sjogren, Kjerulf and Grieg; Thrane's Norwegian echo song, "Kom Kyra," a group of five numbers from Sibelius, and English and French songs. A program decidedly above the conventional average of the day.

Miss Stjerna's singing is more convincing for merits than for deficiencies. It is clearly evident that she has been exceedingly well tutored and that she has studied faithfully. Her vocal equipment is good. The quality of her tones are bright, and, in the larger moments, even resonant. Her diction is fair and she is a versatile interpreter. It is manifest that Miss Stjerna has an abundance of emotional feeling; but its expression is hampered occasionally by a nervous delivery which ought to disappear with more frequent appearance in public. This singer's interpretation of the popular echo song involved the use of a startling, almost uncanny, gift that approximated ventriloquism, and proved very beautiful and effective. Miss Stjerna's musical intelligence caught and expressed the light fall of Lie's music in the snow song, the gentle sadness of Grieg's "Solveig's Song" and Kjerulf's beautiful "Synnove's Song," and the light and cheerful Wilson's "Phyllis Has Such Charming Graces" and Sibelius' "Romeo." Miss Stjerna's singing was heartily applauded by a good sized audience.

Mary Shaw Swain, who accompanied the singer, is more than an accompanist. She is a skilled pianist with a refined emotional understanding that facilitates, to a marked degree, Miss Stjerna's interpretations.

Thibaud Delights Boston Audience

Jacques Thibaud, the celebrated French violinist, gave his first Boston recital of the season, Saturday afternoon, January 12, in Jordan Hall. The program was as follows: Sonata, Lekeu (Mr. Thibaud and Mr. Schneer); concerto in B minor (Saint-Saens); chaconne (Bach); melodie (Guiraud); scherzando (Marsick); "Havanaise" (Saint-Saens); polonaise (Wieniawski).

Mr. Thibaud gave an impressive interpretation of Lekeu's eloquent sonata, which gave him an excellent opportunity, particularly in the sorrowful slow movement, to display his warm, glowing tone, poetic imagination, and the completely satisfying maturity and elegance of his art.

Saint-Saens' concerto and Bach's chaconne were interpreted in a manner that emphasized both the inherent melody of the compositions and the admirable technic and emotional intuition of the violinist. The light pieces at the end of the program were played in a style commonly associated with Mr. Kreisler and Mr. Thibaud's standing with his hearers was well established. The audience was very appreciative, and Mr. Thibaud was generous with encores. Nicolai Schnee was an excellent accompanist.

Midseason Concert by People's Choral Union

The People's Choral Union, Frederick Wodell, conductor, gave its fourteenth mid-season concert, Sunday evening, January 13, in Symphony Hall, before a large audience. The soloists were Charlotte Peegé, the admirable contralto; George H. Boynton, tenor; and William Tucker, baritone. Members of the Boston Symphony Orchestra, led by Jacques Hoffman, assisted. The program was as follows: Overture "Oberon" (Weber); aria "Madrigale del Rinascimento Italiano" (Florida); William Tucker, baritone; chorus, "In Dreams I Heard the Seraph" (Faure-Gilchrist); aria, "Mon Coeur S'ouvre a ta Voix" from "Samson and Delilah" (Saint-Saens); Charlotte Peegé, contralto; "Peer Gynt," Suite (Grieg), orchestra; Recitative, "Waft Her, Angels," air, "Deeper and Deeper Still" from "Jephtha" (Handel), George H. Boynton, tenor; dramatic cantata, "The Crusaders" (Niels W. Gade), The People's Choral Union. The music of "The Crusaders" is dramatic and very sentimental. The singers were well trained and their excellent performance was vigorously applauded by the appreciative audience. The soloists were wisely chosen, particularly Miss Peegé and Mr. Boynton. The former has a pleasurable voice, which she uses with skill; a charming personality, and a well developed emotional understanding. Mr. Boynton has a warm resonant tenor voice of great beauty.

The People's Choral Union of Boston corresponds to the "community choruses" of other cities. It is a co-operative organization of four hundred men and women who meet every Sunday afternoon from October to May and give two concerts each season in Symphony Hall, accompanied by an orchestra and soloists. Mendelssohn's "Elijah" will be performed at the annual spring concert of this organization.

Dai Buell Heard Twice in One Day

Dai Buell, Boston, pianist, who has appeared this season with success in Boston, New York, Chicago and other cities, was the soloist at two concerts on Tuesday, January 15. In the morning Miss Buell played numbers by Bach, Gebhard, Saint-Saens, Kwast, Liapounow at a concert at the Tuileries, under the auspices of the Chromatic Club, and was very warmly received.

In the evening she was the soloist at the tenth anniversary concert of the Highland Glee Club of Newton, Mass. She played pieces by Chopin, Saint-Saens, Liszt, and for encores Gebhard's "Gavotte" and MacDowell's "Rigaudon."

Notes from Arthur Wilson's Studios

Martha Atwood-Baker, the soprano, now under the management of Antonia Sawyer, has been engaged by Conductor E. G. Hood for the mid-season concert of his Nashua, N. H., Choral Society, February 4, for short choral works, an aria and songs.

Lora May Lampert sang with such success recently at the Castle Square Theatre that the management engaged her as soprano soloist for the months of January and February.

Emma Ecker, mezzo-contralto, has been engaged to sing at the Algonquin Club, Sunday afternoon, January 20.

Mr. Wilson will direct the concert given as "Operatic

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Night" in Mr. McIsaacs' series at Tremont Temple, January 24. On that occasion he will present some of the professional singers of his studio, and will make a feature of the group of numbers, "Patriotic Music of Yesterday and Today," using with an ensemble of solo voices a brass quartet and an organ in special arrangements.

Norman Arnold, the rapidly advancing young dramatic tenor, appeared as soloist on January 6 with Martha Atwood-Baker at the first concert of the Gounod Cercle Orchestra of fifty players, Rodolphe Godreau, conductor, New Bedford, Mass. The Mercury and the Standard of that city both record Mr. Arnold as making a favorable impression at this, his first, appearance in New Bedford, while the Times became both eulogistic and prophetic in this fashion:

Norman Arnold is a singer with a real future. He presents a fine, manly appearance, and has a noble voice, which he uses with much good taste and discretion. He is of a genuinely artistic temperament, and will undoubtedly be heard from as the years go by. There is a great dearth of tenors, so that Mr. Arnold's place is made for him, not only on account of his unusual vocal gifts, but because there is a real need of vigorous, manly tenors.

Irma Seydel Plays for Soldiers

Irma Seydel, the admirable violinist, who, notwithstanding her youth, has appeared as soloist with the leading symphony orchestras of the United States and Europe, contributed her musical bit in a concert at Camp Devens, Sunday afternoon, January 6, under the auspices of the Y. M. C. A. The assisting artists were Clifton Wood, baritone, and Wilhelmina Wagner, accompanist. The auditorium was crowded to capacity and many of the soldiers were turned away. Miss Seydel combines a charming manner with mature musicianship, and she was recalled many times. The artists added to their program, and the audience was very appreciative.

CINCINNATI, OHIO

Cincinnati, Ohio, January 19, 1918.

The Cincinnati Symphony Orchestra made two out of town engagements during the past week, playing at Lexington, Ky., on Tuesday evening, January 15th, and at Camp Sherman, Chillicothe, Ohio, on Thursday evening, January 17.

The orchestra, under the direction of Victor Herbert, arrived in Lexington at 3.30 in the afternoon, half an hour after the time they were scheduled to appear. Without food they went directly to the theatre and rendered a splendid program before a large audience. In the evening a still larger audience gathered to hear the much heralded Cincinnati organization, and the concert given was quite equal to any presented in Lexington heretofore, the feature of the program being a Tchaikowsky symphony. In commenting upon the concerts, the Lexington Herald said: "Herbert commanded his men with wonderful magnetism. The Cincinnati Symphony Orchestra responds to his leadership as though it were one man, but through each score the individuality of man and instrument was quite definite, and one seemed conscious of the tones of preferred quality always."

At Camp Sherman on Thursday evening an elaborate program was prepared for the benefit of the soldier boys and music lovers, and the orchestra appeared in the main Y. M. C. A. auditorium. Commissioned officers of the highest rank rubbed elbows with privates to gain admission to the auditorium, and an audience of 3,500 was finally gathered together to hear the Cincinnati players. Hundreds of Ohio's selected soldiers, eager to hear the orchestra, which has come several times from Cincinnati to cheer the soldiers, stood on the outside of the big hall because it was packed to the doors. A raw wintry wind and snow falling made no difference to them, and they applauded along with their more fortunate comrades on the inside. Saint-Saens' overture "In Bohemia" opened the performance, followed by the symphonic poem "Omphale's Spinning Wheel" by the same composer. Dvorak's two Slavonic dances, 3 and 1, and the Coleridge-Taylor rhapsodic dance "Bamboula" came in for a hearty appreciation at the end of the first half of the program. Victor Herbert seemed inspired by the great throng of olive-drab-clad men who packed the auditorium, and this inspiration was reflected by the members of the orchestra.

Ysaye Plays for Benefit

Ysaye, the famous Belgian violinist, was heard in Emery Auditorium on Tuesday evening, January 15, in a recital of extraordinary proportions. The occasion was made doubly attractive by the fact that he was playing for the national surgical dressings fund, and that the Belgian Legation in Washington took official recognition of the event and sent some of the artist's representative countrymen to attend the concert. A demonstration of extreme cordiality was shown Ysaye, the audience rising to do him honor. Beryl Rubenstein, a pianist of great promise, assisted the Belgian artist.

The Belgian Commission sent on in honor of the Ysaye event included Major Leon Osterieth, Lieutenant Phillippe Barbier, both of whom have seen active service on the Belgian frontier in the early days of the war, and Mr. Whitely, honorary Consul-General to the United States from Belgium.

Florence Mulford Hunt Sings

Florence Mulford Hunt gave a song recital on Wednesday evening, January 16, in the ballroom of the Robert Treat Hotel, Newark, N. J., for the benefit of the starving women and children of America and Syria. Among the patronesses were Mrs. Usal H. McCarter, Mrs. Wallace M. Scudder, Mrs. Franklin Conklin, Mrs. Alfred L. Dennis, Mrs. Forrest F. Dryden, Mrs. James P. Dusenberry, Mrs. Edward Gray, Mrs. Jay Louis Hay, Mrs. Harrison F. Higbie, Mrs. Chauncey G. Parker, Mrs. E. Martin Philippi, Mrs. Matthias Plum, Mrs. Adrian Riker, William P. Field, Mrs. E. M. Colie, Mrs. David M. Crabb and others.

Mrs. Hunt has been in great demand since resuming her artistic work in her old home city, and her success on this occasion affirmed not only her popularity, but her splendid art as well.

Alice Garrigue Mott's Studio

Jessie Nash Stover, because of her reliable singing and excellent musicianship has established for herself a fine position in the vocal professional world. At present Mme. Stover gives every spare moment to aid the Red Cross, and help her country, America, win the war.

Jessie Nash Stover was the soloist at the Red Cross Benefit given in Norwich, N. Y., December 25, 1917. The Norwich Sun paid the following tribute to Mme. Stover in its December 26 issue:

A feature which drew large numbers to the concert was the concluding number furnished by Jessie Nash Stover, voice teacher at Highland Hall School for girls. Mme. Stover was in fine voice and her beautiful tones carried through the long girder-spaced hall with a clearness and sweetness that won her repeated encores. The program of "Spirit Flower" (Campbell-Tipton), "What's in the Air Today?" (Eaton), "Evening Song" (Gilbert), each gave opportunity for her audience to enjoy the range and beauty of Mme. Stover's splendid soprano. The Red Cross hears Mrs. Stover frequently and appreciatively in large concerts. Wherever she goes she brings keen pleasure with her sweet voice and charming personality.

Jessie Nash Stover has a large following in New York City, and next season she will combine her recital work with her training of voices in her own studio in New York City.

Yost Compositions to Be Published Soon

The Boston Music Company has accepted for publication five compositions for violin and piano by Gaylord Yost, American composer-violinist, and the same will be issued during the coming summer. The titles of the numbers are: "Farfalla," "Evening," "From the South," "La Coquette" and "Firefly." Mr. Yost has for some time been very favorably known as a concert violinist of unusual ability and more recently has been winning laurels as one of America's gifted composers. Aside from some

fourteen published works for violin, there remains a concerto, in G minor, for violin, "Louisiana" suite, and several other smaller violin numbers. Also three piano pieces, songs and transcriptions still in manuscript, all of which will, no doubt, be issued in due course of time. Mr. Yost writes in the ultra-modern idiom and his style and gift for melody have already won the enthusiastic admiration of such artists as Spalding, Zimbalist, Rudolph Ganz and others.

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Montreal—January 28.
Ottawa—January 30.
Brantford—January 31.
Toronto—February 7.
Hamilton—February 8.
London—February 14.
Barrie—February 17.

SOME PRESS COMMENTS:

FAMOUS ARTIST PLEASES GREATLY

MME. NELLI GARDINI AND FREDERICK C. TRIEN IN EXCELLENT PROGRAM.

Possessing a charming personality, a voice of wonderful sweetness and histrionic power, which added much to the interpretation of her songs, Mme. Nelli Gardini can hardly fail to please any audience before which she may appear. But the large crowd present at Scott's Opera House last night who heard her sing under the auspices of Waterloo Chapter, I. O. D. E., were not only pleased—they were enthusiastic. Of course, Puccini's "Butterfly" aria drew particular applause, and it was well merited for Mme. Gardini was, perhaps, at her best in this. It served to display her wonderful control from the limpid tones of subtle softness to the powerful, ringing notes of a crashing crescendo. In a group of French songs, including "L'Oasis," by Fourdrain, and "Cigale," by Lemaire, the artist was specially delightful, but Del Riego's "O Dry Those Tears" was given with an effect that roused the audience to demonstrative appreciation. Several encores were demanded and graciously given.

Frederick Trien is a pianist extraordinary. This was the consensus of opinion of all who heard him last night and

he shared the honors of the evening with the wonderful prima donna. His brilliant technique, his facile fingering and masterful expression combined to make his numbers on the program a delight and he was repeatedly encored. He played such compositions as Gottschalk's "Berceuse" (Cradle Song) and Chopin's "Polonaise," and created a storm of applause by his playing of "Miserere" and duet from "Il Trovatore."

The whole evening was a continuous delight and all present felt greatly indebted to Waterloo Chapter of the Daughters of the Empire for having brought such artists to the city.—Galt Reporter, November 16.

GARDINI AT ACADEMY LAST EVENING

Never has Lindsay been treated to such an excellent musical event as the concert given last night at the Academy of Music, the large audience which assembled to greet this great artist being well repaid with a magnificent musical fete. Mme. Gardini to begin with has a charming personality, is free from all mannerisms, and like all true artists, is unconscious of herself, and lives in her art. Of course every song or aria she sang was of a most difficult class. Her voice is sweet, liquid, mellow and clear. Her

singing is perfectly free and flexible, and, added to these, she brings a dramatic temperament without which no artist merits the name. The Puccini aria from "Madame Butterfly" was one of her finest interpretations; the "Air de Lia" (Debussy) was a splendid work and beautifully rendered. The most delicate of her work was displayed in "On the Water" (Laurance). In this number her voice was ravishingly sweet, and the melody seemed to flow as softly as the silent waters on a summer eve. The "Rhapsodie" (Campbell-Tipton) was a masterpiece of vocal art, and the sustaining quality of the artist's voice was nothing short of the marvelous. Mme. Gardini's magnificent voice and winning personality will long be cherished by those whom fortune favored with a hearing.—The Daily Worker.

GARDINI PROVED GIFTED VOCALIST

A large audience assembled at the Academy last night to hear the great artist, Mme. Nelli Gardini, and the brilliant pianist, Frederick Trien. The program was of the highest standard and their rendering of it deserving of all the encomiums that could be showered upon it.

Mme. Gardini is indeed a great dramatic soprano. Her voice is entrancingly beautiful,

which together with a pleasing and attractive stage presence and personality places her in the front rank as a vocalist. She possesses a soprano voice of exquisite purity and of a deeply sympathetic nature. Her high notes were sweet and clear, her intonation faultless and her technique artistic and finished. Her numbers last night were selected with a view to suiting all musical tastes.

As a pianist Frederick C. Trien displayed wonderful talent as a master of technique. He proved himself to be an accomplished executant and a brilliant interpreter of varied styles of music. He played with a large sonorous tone and dignity of expression; his mark throughout the evening stamped him as one of the most brilliant artists heard in Lindsay.

Mme. Gardini was entertained by Sir Sam and Lady Hughes at their home at the conclusion of the concert.—The Evening Post, Lindsay.

ENTERTAINED BY SIR SAM AND LADY HUGHES

At the conclusion of the concert in the Academy last night given by Mme. Gardini, the famous soprano singer, and her accompanist, these two talented artists were entertained by Sir Sam and Lady Hughes at their palatial home on Glenlyon street.—The Daily Worker.

Address: EDWARD M. BECK, Majestic Theatre Building - - - Chicago, Ill.

CHICAGO SYMPHONY GIVES AMERICAN PREMIERE OF GLIERE'S THIRD SYMPHONY

Edouard Dufresne's Artistic Recital—Mari Mario and Adelaide Fischer at Kinsolving Musicales—Edward Clarke Snowbound—American Conservatory's Semi-Annual Bulletin—Heniot Levy Composition Published—Chicago Musical College—Violinists' Guild's Election—Organ Recitals in Kimball Hall—Bush Conservatory Recitals

Chicago, Ill., January 19, 1918.

The outstanding feature of this week's program of the Chicago Symphony Orchestra was Gliere's third symphony, "Ilia Mouronetz," which had its first American performance and its second public hearing anywhere. It was through Cyrus H. McCormick, who discovered this symphony lying in oblivion in Petrograd when in Russia as a member of the Root commission, that its first presentation in America was brought about. On first hearing Gliere's symphony proved one of the most brilliant ever presented here. Although somewhat long, even after Conductor Stock's curtailment, the number contains much that is admirable. The four movements, depicting the adventures of Ilia Mouronetz, a pilgrim from the Holy Land, are skillfully and brilliantly orchestrated. Rich in melody, gorgeous in color, definite in theme, it proved a fascinating novelty, and when given as stirring as by Conductor Stock and his men, met with the full approval of the audience. Its many beauties were ravishingly brought out, and judging from the success of the composition, it will remain in the repertoire of the orchestra.

Other items on the program were Cole's symphonic prelude and Hubay's G minor concerto for violin, with Efreim Zimbalist. The latter also was new here, receiving its first Chicago presentation. It is a worthy, tuneful and admirable number and an excellent showpiece for a soloist. Mr. Zimbalist played it with his customary art and skillful execution, overcoming the difficulties with astonishing ease.

Postponed Recitals

On account of the non-arrival of Jascha Heifetz, who was snowbound and thus unable to reach Chicago, his recital for Sunday afternoon was postponed until February 17. The house was sold out ten days in advance. A second recital will be given on February 24.

Ysaye's recital scheduled for Cohan's Grand Opera House was not given for the same reason. F. Wight Neumann announces that the Belgian violinist's Chicago appearance will take place sometime in March.

Edouard Dufresne's Artistic Recital

The song recital by Edouard Dufresne at the Powers Theatre on Sunday afternoon was given to an appreciative audience. Mr. Dufresne has a voice of lovely quality and understands how to sing songs. The program was made up of French numbers, with the exception of a group sung in English. The first group, by the early and unfamiliar

French composers, Boyon, Lully and Martini, was sung with much beauty of tone and intelligence of conception, particularly the "Plaisir d'Amour" and "The Rose Enslaves the Nightingale" (Rimsky-Korsakoff), "In the Silent Night" (Rachmaninoff), and "Inter Nos" (MacFadyen). These disclosed a remarkable interpretation and Mr. Dufresne's ability to enunciate English perfectly. The recital closed with Debussy's "Beau Soir" and Messager's "Fortunio," followed by "Le Marseillaise," with the audience standing. The whole program was beautifully arranged and altogether one of the most artistic recitals that has been given in Chicago.

Edgar Nelson supplied admirably artistic accompaniments for the singer and added materially to the enjoyment of the afternoon.

Mario and Adelaide Fischer at Kinsolving Musicales

Mari Mario and Adelaide Fischer shared the program of the fifth and last Kinsolving Musical Morning on Tuesday in the Blackstone's crystal ballroom. Being the brother-in-law of the great Galli-Curci, much interest centered around Mari Mario, and undoubtedly his name on the program drew many listeners to the concert. Opening with Denza's "Occhi di Fata," Delibes' "Bonjour Suzon" and "La Chanson du Tambourineur" (Weckerlin), the young baritone proved himself the possessor of a deep voice of appealing quality. His next number was the "A tanto amor" aria from "La Favorita," which was exceptionally well done. In the three English numbers of his next group, Bainbridge Crist's "Lady-Bug" and "The Old Woman" and Mana Zucca's "Speak to Me," Mr. Mario disclosed his ability to enunciate English as well as French or Italian. So well liked was his rendition of the "Non piu andrai" from "Le Nozze di Figaro" that the artist was constrained to add an encore. This was "Somewhere a Voice Is Calling," to which he played his own accompaniments remarkably well.

Miss Fischer is a delightful soprano, who charmed her listeners from the start. Her lovely singing of Csek's "Petites Roses," "Pastorale" (Bizet), and "Hai-lu-li" (Coquard) won her the hearts of the auditors. Later, Miss Fischer sang a group by Sinding, Seiler and Clough-Leigher, which won her much applause. Her last group comprised "I Come With a Smile" (la Forge), MacDowell's "Blue-bell" and Cottenet's "Red, Red Rose," after which the plaudits were so enthusiastic that the delightful soprano added two numbers.

This season Mrs. Herman Devries, the widely known vocal instructor, has shone on several occasions in a new light—that of accompanist—and has proved herself an artist of rare ability as well. On this occasion Mrs. Devries played the accompaniments for Miss Fischer, and they in themselves were masterpieces, which were not only a great support to the singer, but added materially to the success of the morning.

The Great Lakes Auxiliary of the Navy Relief Society announced at the recital that the sum of \$2,500 had been earned from the series of morning musicales this winter, the proceeds of which Miss Kinsolving turned over to the Navy Relief Society. Later in the day, Miss Kinsolving

announced that, including subscriptions and memberships to the Navy Relief Society, the amount aggregated about \$3,000.

Edward Clarke Snowbound

Edward Clarke was one of the many hundred people that were caught in the blizzard of last week. Returning from Indiana his train was stuck near the town of Kokomo from Friday night until Sunday night. There were sleepers on the train but no diner, though there was a railroad eating house near where all ate at the expense of the railroad. The train reached Chicago Monday morning.

Mr. Clarke, together with Rachel Steinman Clarke, violinist, and Earl Victor Prahl, pianist, gave a concert at the Covenant M. E. Church in Evanston on Tuesday evening, January 15.

An April Date for Rudolph Reuter

Rudolph Reuter has been engaged to assist in the annual concert of the United Singing Societies of Chicago at the Auditorium on April 7. Accompanied by fifty members of the Chicago Symphony Orchestra, he will play the Liszt Hungarian fantasia.

American Conservatory's Semi-Annual Bulletin

The semi-annual bulletin of the American Conservatory, just issued, is an interesting booklet. The past year has been an eventful one for the conservatory. After many years of anxious waiting and watching it is finally settled in permanent quarters, situated in a splendid fireproof building on the old site where it sprang into life and attained its manhood. The growth of the American Conservatory has been a healthy one. It is firmly established, recognized everywhere as one of the world's noted schools of music, conducted according to high artistic ideals and achieving splendid results. Besides many important announcements as to the recitals and lectures of the school, the bulletin contains an extensive list of engagements secured by graduates of the American Conservatory, which covers four pages, a list of newly published compositions by members of the faculty and by the students, which have been published by Clayton F. Summy Company. The honor list of the American Conservatory, showing that the student body of the school has not been derelict in its duty to the country, contains the following teachers and students who have joined the colors: Harris R. Vail and Leo Sowerby, both teachers, and twenty-five students—Arnold Knach, H. S. Pierce, Laddie Keary, Edward Kennedy, A. J. Daly, Jack Eaton, E. K. McDonald, Herbert Doederlein, Wilfred McManus, R. J. Nenneman, Duke Farson, Marmaduke Eide, Clinton B. Evans, Glen Darst, Louis Schmidt, Benjamin Rubenzik, Henry Kirkpatrick, Charles Florian, Albert Hanson, Robert Birch, Charles Schwalm, William Long, Charles Pawlik, George Seagrove, Jr., and Wayne J. Moore.

Chicago Symphony Orchestra at the University

Tuesday afternoon of this week, the Chicago Symphony Orchestra played a program made up of de Lamarier, Rachmaninoff, Tchaikowsky, Schubert-Stock, Beethoven-Stock and Elgar numbers at Leon Mandel Hall under the auspices of the University Orchestral Association of the University of Chicago.

Heniot Levy Compositions Published by Summy's

One of the latest outputs from the prolific and prominent composer, pianist and pedagogue, Heniot Levy, has just come from the press. It is published by the Clayton F. Summy Company. The new number, "Chant Sans Parole," is for violin and piano, and undoubtedly will meet with the same success as the many other works from Mr. Levy's pen.

Violinists' Guild's Annual Election

The American Guild of Violinists held its annual election of officers at Kuntz-Remmler's. Alexander Lehmann succeeds Leon Sametini as president; Max I. Fischel was re-elected vice-president; Maurice Goldblatt, treasurer, and Fritz Listemann, secretary. The next regular monthly meeting of the Guild will take place on February 8, being a memorial in honor of the late Bernhard Listemann who passed away a year ago. A special program is in preparation and it is hoped that many members with their friends will attend.

Noon Organ Recitals in Kimball Hall

Twenty of Chicago's leading organists will give a series of noon recitals from 12:15 until 1 o'clock in new Kimball Hall, beginning on Tuesday, January 22, and continuing on the Tuesdays, Wednesdays, Thursdays and Fridays until February 22. These recitals should be of unusual interest to the lovers of organ music. There will be an admission charge of only ten cents, all of which will be contributed toward local charities.

The original plans have been changed slightly owing to the United States fuel order of January 16, making it necessary to omit Mondays. The following organists will play: Harrison M. Wild, Herbert Hyde, Katharine How-

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ard-Ward, Palmer Christian, Emory Gallup, Alice R. Deal, Wilhelm Middleschulte, Hugo P. Goodwin, Allan Benedict, Florence Hodge, Dr. J. Lewis Browne, Dr. Louis Falk, Tina Mae Haines, Walter Keller, Allen W. Bogen, Mrs. George Nelson Holt, William D. Belknap and Dr. Francis Hemington. Other names will be announced later.

Chicago Musical College Notes

The school of acting of the Chicago Musical College will give a performance in Ziegfeld's Theatre February 2, under the direction of Edward Dvorak. The program will contain two plays, "On the Curb," by Alfred Sutro, and "The Fifth Commandment," by Stanley Houghton. The students who will appear are Michael Kane, Sophie Schmidt, Florence Weinberg and Julia Bristol.

Jake L. Hamon, "boy orator," student of the school of expression, gave a reading at the Edgewater Beach Hotel on Sunday.

The program which was given by the Chicago Musical College on Saturday was presented by students in the piano, vocal and violin departments.

Recitals at Bush Conservatory

Two gifted students from the classes of two of the most prominent members of the Bush Conservatory faculty were presented in recital Friday evening in the spacious studio of Charles W. Clark. Lyell Barber, pianist, pupil of Edgar Nelson, and Hazel Silver, soprano, pupil of Charles W. Clark, furnished a delightful program. Opening with the Beethoven sonata, op. 31, No. 1, Mr. Barber gave a brilliant interpretation, which showed him a pianist of more than ordinary attainments. Everything he did, whether the sonata or the smaller numbers, reflected the master hand that is guiding him. Mr. Nelson has every reason to feel proud of this worthy pupil, who has already done him much credit in the musical field.

The "Depuis le jour" aria from "Louise" was Miss Silver's first number, and she, too, reflected the thorough training of a vocal master. Possessed of a soprano voice of lovely quality, carefully guided by an intelligent musicianship, and a charming personality, Miss Silver has much to recommend her and should go far in her chosen field. Later, she rendered "I Heard a Cry" (Fisher), "Have You Seen Where the Whyte Lillie Grows" (Old English) and "Butterflies" (Seiler). Miss Silver is another remarkable exponent of the Charles W. Clark efficient method, and she is a pupil to be proud of. A large and enthusiastic gathering filled the studio and enjoyed a delightful evening.

On Wednesday afternoon, January 16, at 4 o'clock, a piano interpretation class was conducted by Julie Rive-King.

On Wednesday evening a miscellaneous program was given in the Lyceum, in which pupils of the various departments were represented.

JEANNETTE COX.

Reception for Hadley

On Tuesday evening, January 22, Mrs. John R. MacArthur gave a reception here at her West Eighty-fourth street home, for Henry K. Hadley, whose "Azora" is to be produced in New York next Saturday evening by the Chicago Opera. A large number of fashionable folk and leading musical personages were on hand at Mrs. MacArthur's residence to do honor to one of the best and most successful of American composers.

Henri Verbrugghen in New York

Henri Verbrugghen, head of the Verbrugghen String Quartet, formerly conductor of the Glasgow Choral Union and now director of the New South Wales State Conservatorium of Music, is paying a first visit to America. Next week's MUSICAL COURIER will have a story of his career and his present musical mission to America.

OBITUARY

Thomas H. Thomas

To the many friends of Thomas H. Thomas in the musical, social and commercial world the news of his death from appendicitis, which occurred on Monday, January 14, at the Post-Graduate Hospital, New York, came as a great shock. Mr. Thomas, who was fifty-seven years old, came to New York several years ago from Cumberland, Md., and at once identified himself with the musical life of the metropolis. To his excellent judgment and wide musical knowledge, Mary Eldridge referred the major portion of the work in connection with the annual Norfolk (Conn.) festival, and to him is due a large share of the credit for the unremitting excellence of these events. His genial personality and simple kindness made for him a host of friends, who will mourn his loss sincerely. The funeral services were held on Thursday morning, January 17, at Grace Church, New York, and were largely attended. The Episcopal service was used, the Scottish Rite Choir, Dan Beddoe and Henry Weldon assisting the entire choir of the church. The simple service, so thoroughly in keeping with the gentle dignity of Mr. Thomas' life, made a profound impression upon all who attended. Mr. Thomas' favorite hymn, "Still, Still with Thee," was sung most effectively.

Mr. Thomas is survived by his wife and two children, one of whom is Lieut. McClure Thomas, at present stationed at Camp Upton, N. Y.

Ferdinand von Inten

Ferdinand von Inten, the New York pianist and teacher, died suddenly Wednesday evening, January 16, while attending a concert in the Institute of Musical Art. He was seventy years old. Mr. von Inten, a German, came to this country a great many years ago, after a course of study at the Leipsic Conservatory, where he was a fellow pupil with Joseffy, Marie Krebs and other well known young musicians of that period.

The deceased was inclined toward ensemble playing and pedagogy rather than to public performance as a virtuoso, and his activities were confined in the main to giving instruction in New York to a large class of non-professional private pupils. Mr. von Inten was one of the

earliest advertisers in the MUSICAL COURIER, and also one of the first subscribers to this paper, almost forty years ago.

Felix Moscheles

Felix Moscheles, the portrait painter, who died December 22 in London, England, in his eighty-fifth year, was the son of Ignaz Moscheles, the pianist and composer, and a godson of Mendelssohn, after whom he was named. When he was born, Mendelssohn sent to the father a letter of congratulation, having at the head a pen and ink drawing of a baby in a cradle, surrounded by all the instruments of the orchestra. Felix Moscheles edited a collection of letters sent by Mendelssohn to the painter's parents.

Lillian Riva Pardo

Lillian Riva Pardo, one-time soprano soloist with Gilmore's Band, died on Saturday, January 12, at her home in Brooklyn. She was born in Chicago fifty-one years ago, and was the wife of Albert Pardo, long identified with church choirs as a tenor. Besides her husband, she leaves her mother and a sister.

Yvonne de Tréville with Newark Oratorio

At the first concert of the Oratorio Society of Newark, of this, the thirty-ninth season, Yvonne de Tréville was the soloist, making a big success. Her beautiful voice and exquisite interpretation in the aria from "Louise," "Depuis le jour," brought forth such enthusiastic and insistent applause that Mlle. de Tréville was obliged to respond with an encore, which she did singing Claude Warford's dramatic "Pieta" with deep feeling and gripping pathos. The "Dream-Song" by the same composer, who acted as accompanist, was included in the group of songs that followed, and it also was warmly applauded, the singer graciously including the composer and pianist in her acknowledgment. "The Bells of Rheims," by Edwin Lemare, was the patriotic number in Yvonne de Tréville's second group, and, by way of contrast, she sang the "Bourbonnaise" from "Manon Lescaut," the audience entering into the gaiety of her laughter so heartily that a repetition was demanded. It will surely not be her last appearance in Newark.

Louis Arthur Russell conducted the performance of the "Redemption" and George Hastings and Jessie Marshall were the soloists in the oratorio, which opened the program. The Newark Symphony Orchestra accompanied.

DOROTHY FOX

Soprano

TRIBUNE:

"Possesses a voice of marked richness of timbre, and a good deal of interpretative ability. The audience was of good size and displayed a sympathetic interest."

NEW YORK AMERICAN:

"Has a mezzo-soprano of pleasing quality which she uses to good advantage. Her middle register is sufficiently mellow and vibrant. Her diction left little to be desired."

NEW YORK TIMES:

"Showed at once a voice of beautiful quality and a warm, full, open tone."

GLOBE:

"Possesses an agreeable voice and her singing gives evidence of careful training. In phrasing, Miss Fox displayed considerable taste."

SUN:

"Soprano discloses voice of excellent quality. She showed taste and sentiment in her interpretations."

EVENING SUN:

"Displayed a voice of surprising quality. There is a richness to it, especially her middle register."

MAIL:

"A beautiful, natural quality of voice, a well-grounded technique, a reposeful stage presence and an obvious intelligence. May look forward to a successful career as a concert singer."

DEUTSCHE JOURNAL:

"Has one of those rarely genuine mezzo-sopranos of dark timbre and sympathetic in the low voice, and with these the flexibility of a lyric soprano in the higher register."

Regarding NEW YORK RECITAL—Aeolian Hall, January 7

THE WYOMING, 853 SEVENTH AVE., NEW YORK

"A Stone-Deaf Man Would Find Recital Delightful."—New York Evening Globe

A stone-deaf man would find a song recital by Mme. Namara delightful. But to a man with open ears the beauty of the singer, the wonder of her frock of many colors built in the oblong hoop skirt manner, the harpsichord, and the floral tributes were only a part of the pleasure afforded by her recital at the Princess Theatre yesterday afternoon. Mme. Namara also sang, and in a voice dowered with the freshness and strength of youth. . . . The tonal effect of her performance was of rare loveliness and charm.—New York Evening Globe.

Mme. Namara gave her first formal recital yesterday at the Princess Theatre, where she appeared in crinolines of bizarre hue, lavender and green, and sang to harpsichord accompaniment, as was fitting, and with natural humor, some old airs of Martini and Weck-erlin. Her voice is a serviceable one, heard to advantage in other pieces by Giordano and Gretchaninow.—New York Times.

Clad in a dress of old fashioned design, Mme. Namara gave her postponed recital yesterday afternoon, at the Princess Theatre, assisted by Herman Sandby. Her voice was smooth and expressive in the middle register. . . . Harpsichord and costume are agreeable innovations, and so is the small auditorium.—New York Tribune.

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With the valuable aid of the famous Danish cellist, Herman Sandby, Namara gave a recital at the Princess Theatre yesterday afternoon, which was applauded by an audience of good size. Her voice has been improved; its timbre has always been agreeable. She gave variety to her appearances by coming forward in Victorian costume and by favoring the audience, as others have done, with remarks about what she was going to sing; also, by using a harpsichord to accompany some of her songs, among the best liked of which were some American products.—New York Evening Post.

Enjoyment of Namara's song recital at the Princess Theatre was enhanced by that harpsichord which came into the program at the eleventh hour, and by the costume which the young soprano wore. In it she looked as if from out of "Romance," itself, with a page or two of "Vanity Fair" for trimmings.

The soprano gave a song by Kurt Schindler twice, another by Rudolph Ganz, both of whom were in the audience. Her voice took on warmth and steadiness after the first of her numbers which had the harpsichord for accompaniment; it has taken on more flexibility and freedom.—New York Evening Sun.

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MUSIC ON THE PACIFIC SLOPE

THE SAN CARLO OPERA IN PORTLAND

Salazar, the Tenor, Forced to Repeat "Cielo e Mar"
Three Times at One Performance

Portland, Ore., January 10, 1918.

A tremendous success was scored by the San Carlo Opera Company (Fortune Gallo, director), at Portland, Ore., a fortnight ago. The Morning Oregonian said that "rarely, if ever, in the history of Pacific Northwest opera doings has there been enacted such a tempestuous scene of popular approval from a delighted audience as that last night, when, in 'Gioconda,' Salazar, the star tenor of the San Carlo Company, sang his big aria. He had to repeat it three times before the thunders of applause stopped. No wonder he is called Caruso No. 2. He deserves the title. He has won it by sparkling, ringing, dramatic tenor singing, and has few rivals at the present time." The same paper spoke enthusiastically also about the new and finely painted scenery, the eloquent orchestral voice, conducted by Peroni, and splendid ensemble.

The Oregonian advises all its readers to go to the performances of the San Carlo Company, "managed by the incomparable Fortune Gallo." The same report comments in addition: "It is the best all around opera company, with the best singing and acting principals that we have had in this city." The Portland papers report that nearly 4,000 people attended "Aida." The public and the papers of the city united in declaring that Salazar is a tenor star of the first magnitude. Leone Cass Baer, the well known music writer of Portland, commented as follows: "There is nothing lovelier in the gamut of grand opera than the aria of 'Celeste Aida' as it was sung last night by Manuel Salazar. The haunting loveliness of his smooth, beautiful notes lingers long after we have discussed and agreed upon to an individual that the San Carlo Company is the best—a-b-s-o-l-u-t-e-l-y the best—singing organization that has come to stop in our midst for many a season."

The San Carlo Opera Company appeared under the local direction of Mrs. H. A. Heppner and J. R. Ellison, whose energetic and intelligent supervision of incidental details deserves mention for its share in the success of the undertaking, and, in addition, undoubtedly promises well for their further managerial activities in Portland.

Portland Music Notes

Harold Bauer, the pianist, came on January 9 and played in the Heilig Theatre. His program was made up of Beethoven's sonata in C major, op. 53; Schumann's "Scenes from Childhood," and works by Chopin, Rameau, Couperin, Alkan and Liszt. This brilliant recital took place under the management of Steers and Coman, who will present Reinald Werrenrath, the baritone, on February 14.

Genevieve Baum Gaskins, organist; William Frederic Gaskins, baritone, and Carl Grissen, violinist, of the faculty of the Oregon Agricultural College, gave a splendid concert in the Public Auditorium on Sunday afternoon, December 30. Mr. Grissen is a member of the first violin section of the Portland Symphony Orchestra.

Portland has a new manager in the person of Mrs. H. A. Heppner, honorary president of the Monday Musical Club.

On February 4 she will present Leopold Godowsky, the pianist.

Roberto Corruccini has been reappointed conductor of the Portland Opera Association. J. R. O.

SPOKANE, WASH.

The Mendelssohn Club gave its first concert of the season, December 27, at the Central Christian Church, under the direction of H. W. Newton. A good sized audience showed its sincere appreciation of the thoroughly artistic singing of this male chorus, the oldest musical organization of the city. The writer recalls no occasion since his six

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Musical Courier

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years' residence here, when the club has shown such beautiful balance, attention to detail in nuances and precision in attacks.

The patriotic air, "America Triumphant," was given with robust rhythm and breadth of tone. Three Shakespearean songs and Schubert's "Who Is Sylvia?" brought out the best work of the evening in shading and coloring. Other numbers were "Tell, O Tell Me," Coleridge-Taylor; "Dreaming," by H. R. Shelley, and "King Olaf's Christmas," by Dudley Buck. Edward Bruck, the local cellist, was soloist and pleased greatly by his beautiful tone in "Kol Nidrei," by Bruch, and solos by Schumann and Popper.

San Carlo Grand Opera Company Scores

Thanks to the Mendelssohn Club for bringing the San Carlo Grand Opera Company here for four engagements,

January 3, 4 and 5. The operas given were "Aida," "Lucia," "Faust" and "Il Trovatore," a wise selection for a community which has heard so little of opera. It is difficult to refrain from superlatives for the unusual performances given here. The cast for "Aida" was exceptionally strong. Elizabeth Amsden as Aida was splendid, her voice being strong and vibrant. In all the dramatic scenes which make this role so difficult Miss Amsden satisfied completely. Salazar was an ideal Radames. He sang "Celeste Aida" with perfect intonation and remarkable breath control. The appealing timbre and delightful ease with which he takes his high tones were a revelation of true bel canto. Stella Demette as Amneris was very effective. She is not only beautiful to look at, but her work in the duet with Aida and the trio, "Vieni o Diletta," were especially fine. Joseph Royer as Amonasro, Pietro de Biasi as the High Priest, and Natale Cervi as the King were all deserving of praise. The stage setting was excellent throughout.

Carlo Peroni won high honors for his masterly conducting. The precision of attack and support he gave the cast with an orchestra of but twenty-five pieces merited the ovation tendered him at the end of the second act.

"Lucia" was effectively given, Salazar appearing as Edgar; Signora Vicari as Lucia; Angelo Ontola as Henry Ashton; Cervi as Raymond. The sextet in act two was well given and had to be repeated. Signora Vaccari was much applauded for her mad scene and revealed some exceptionally florid coloratura. Angelo Antola has a resonant baritone and sang with much verve.

"Faust" and "Il Trovatore" both pleased capacity houses. In addition to the singers above mentioned, Marta Melis as Azucena deserves special mention, and the Lenora of Luisa Darcelee was pleasing. Salazar sang again in "Il Trovatore," making the third consecutive night. His voice seemed more beautiful and perfect in the part of Manrico than on either of the two previous nights. Fortune Gallo, the managing director, has promised us a whole week of opera next season, as the success of this engagement seems to warrant.

Harold Bauer's Recital

Harold Bauer played here Monday, January 7. The program contained the Beethoven sonata in C major, op. 53; the Schumann "Scenes from Childhood;" Chopin's ballade in A flat; "Rondeau des Songes," Rameau; "Les Baricades Mysterieuses," Couperin; "Le Vent," Alkan, and the etude in D flat and thirteenth rhapsodie of Liszt. When Bauer plays there is no such thing as a hackneyed composition. His technic is perfect, his tone of compelling quality and infinite variety. He satisfies completely. The clarity of phrasing and quiet dignity given the sonata were thoroughly in accord with the traditions. The simplicity and intimate human touch that he brought to the "Scenes from Childhood," making a distinct picture and mood for each number, was the finest kind of an example of true pianism. The Chopin ballade brought forth tremendous applause and required two encores. "Le Vent," by Alkan, showed some rapid scales, and with the thirteenth rhapsodie of Liszt furnished the brilliant part of the program. G. B.

PACIFIC COAST DIRECTORY

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REDLANDS, CAL.

Marjorie Hicks, a pupil of Charles H. Demorest of Los Angeles, appeared in recital at the High School Auditorium on January 8. She proved herself to be a pianist of real ability with a fine grasp of the essential unity of interpretation, well developed technic and evident musical understanding. Her program consisted of the French Suite, No. 2, Bach; "March of the Dwarfs," Grieg; gavotte, Gluck-Brahms; "Shepherds Hey," Grainger; "Sonata Tragica," MacDowell; "The Little Shepherd," Debussy; "Lotus Land," Scott, and capriccio brillante, Mendelssohn. The orchestra parts of the concerto were played on the organ, a fine three manual instrument.

Mr. Demorest, who has the organ at Hamburger's Auditorium, Los Angeles, has organized an amateur orchestra of young players which gave its first concert on January 12. Mr. Demorest is also a composer and his "Dew Drops" is to be given at the next concert of the Lyric Club.

PLACENTIA, CAL.

Thomas Askin, the actor-singer, with his accompanist, Clara Louise Newcomb, appeared in recital before the Round Table Club at Placentia, Cal., on Tuesday evening, January 8. Mr. Askin presented his "Musical Adaptations," an art form employing song, recitation and gesture, in a program that commanded instant attention by its unusual and unique quality as well as by Mr. Askin's inimitable art.

A group of Irish songs, "Old Doctor McGinn" (Lohr), "Sweet Peggy O'Neal" (Waldrop), and "Would God I Were a Tender Apple Blossom" (Traditional), were enthusiastically received. Mr. Askin delivered these songs with a delicious brogue that brought out their quaint Irish character in a delightful manner. The singer's rich tenor voice was particularly pleasing in the closing number, Oley Speaks' "When the Boys Come Home." Miss Newcomb's accompaniments were in excellent form as usual and gave a fine artistic support to Askin's work.

SACRAMENTO, CAL.

Some of the pupils of Mrs. Charles Mering appeared in concert at Suisan, on Saturday, January 5. Those who took part were: Mmes. C. E. Cooper, W. J. Meldrum, G. Edwards, S. W. Cross, C. Clark, J. Paul Miller, Frances Peters, Mavis Scott, Elsie Lombardine, O. Smith, Dr. G. S. Rodda, Glazier Baker. J. Paul Miller rendered violin

numbers and Constance Mering was accompanist of the evening. The members of the Sacramento Saturday Club are looking forward to the concert of Reinald Werrenrath which is scheduled for the month of January. January 12 was the date of the next home day of the Saturday Club, at which time the program was given by the active members of the club. J. P. M.

SAN FRANCISCO, CAL.

The Godowsky season in this vicinity opened Sunday afternoon, January 13, at the Columbia Theatre. The offerings were characteristically comprehensive in range and in opportunities of the exhibition of musicianship. The artist played Beethoven's sonata in A flat; an intermezzo and a rhapsody by Brahms, two compositions by Godowsky, five compositions by Chopin, an etude for the left hand by Blumenfeld, an "Ave Maria," by Henselt, a polonaise by Liszt, the Mendelssohn-Liszt "On Wings of Song," and still more, and all marvelously done.

The final performance by Jeanne Jomelli took place in the St. Francis Colonial ballroom, Thursday evening, December 10, before a small audience.

At the annual election the following officers were elected by the California Music Teachers' Association: Albert Conant, San Diego, president; George S. McManus, San Francisco, vice-president; Samuel S. Savannah, San Francisco, general vice-president; Mrs. Loleta Rowan and Willibald Lehmann, both of San Diego, as directors; the hold over directors are Albert Elkus and George S. McManus.

Yvette Guilbert will make three appearances in this city in February, under the management of Selby Oppenheimer of the Greenbaum Concert Bureau.

After much discussion a decision to continue the concerts of the San Francisco Municipal Symphony orchestra, under the direction of Frederick G. Schiller, has been announced. One of the first performances will include portions of the opera of "Egypt," composed by William J. McCoy, of California, for which the libretto was written by Charles K. Field. Wallace A. Sabin will play the Exposition organ and will help, with picked vocalists, to interpret portions of the vocal score.

Incidentally, attention is called to the fact that, as summarized by the Musical Review, "If present season San Francisco Symphony Orchestra is to be kept intact, it will be necessary for guarantors whose pledges expire this season to declare their readiness to renew." Manager Widenham expects that the renewals will be made by February 1, so that he may proceed to sign up the performers for the next season.

The soloist at the Pop concert of the San Francisco Orchestra that took place at the Cort Theatre, Sunday afternoon, January 13, was Emilio Puyans, first flutist of the orchestra, who has the proud record of having been the

winner of a first prize at the Conservatory of Paris as flute soloist. Alfred Hertz conducted masterfully as usual.

The San Francisco Musical Club is having an exceptionally brilliant season, under the guidance of Adaline Wellendorff, president of the organization. At a recent performance before the club the following appeared with much credit; Mrs. W. S. Noyes, Evelyn Wilson, Marguerite Raas, Edith Benjamin, Marian Provost, and, in Beethoven's A major sonata for piano and violin, Miss Wellendorff and Sigmund Beel scored a strong success.

Antoine K. de Vally has established classes in operatic and lyric art in this city and proposes to produce several French operas here. D. H. W.

SAN DIEGO, CAL.

Ernestine Schumann-Heink arrived at her Grossmont home just before Christmas in order to enjoy a rest. At least that is what she said. What she has done would take a page of the MUSICAL COURIER to report. Inside of two weeks she has sung twice for the boys at Camp Kearny, once for the people of San Diego at a big outdoor celebration of the New Year, also, for a special effort at the Hotel Coronado to raise money to equip a room at a hospital, and again at one of the smaller camps. In this last case it was a particularly kindly act, as the camp is rather out of the way and the size of the audience was by no means impressive. Few singers have favored these men, who are equally hungry for music. Mme. Schumann-Heink's voice is at its best.

The Madam seems greatly to enjoy these concerts and her audiences never fail to be appreciative to the limit, as there is after each song a fresh signal for the wildest applause.

When singing at Coronado, Mme. Schumann-Heink was the week-end guest of Mrs. John D. Spreckels. Miss Evans was on all occasions the same skillful accompanist as ever.

The members of the Friday Morning Club, which, by the way, is one of the oldest organizations of women in the United States, were unusually favored in their monthly musical program when they were given the rare privilege of hearing Olga Steeb in recital on Friday, January 11.

Mrs. L. J. Selby, chairman of the music committee, is most efficient in arranging these programs for the club's entertainment and on this occasion her choice was particularly happy.

Miss Steeb who has appeared all too seldom before Los Angeles audiences, played with her accustomed, splendid art and held the rapt attention of her hearers from the first note until the last. She excelled particularly in her first number, Mendelssohn's prelude and fugue in E minor, which she executed with the technical dexterity and clarity of tone which always marks her playing. Miss Steeb's technical brilliance is in no way a detriment to her expression as every number was interpreted with exquisite feeling. T. F.

MORE TRIBUTES TO FRANCE'S SOLDIER-VIOLINIST JACQUES THIBAUD

The Following Excerpts from Criticisms of THIBAUD'S
Recent Appearance in Boston Furnish a Fair
Measure of His Overwhelming Successes



"Seldom are solidity of technic, brilliance, emotional expression, the finest taste and the nobility of the grand style so combined in a violinist as they are in Mr. Thibaud. The years have only broadened him and given him a fuller comprehension of life in all its phases. Still his personality does not stand between a composer and the hearer. He plays with the more compelling significance, with the more irresistible appeal the musical thoughts of others because he himself has lived, experienced and suffered. He is no 'singer of an empty lay.'"—*Boston Herald*.

"The poetic qualities of Thibaud's playing had made his art one of distinctive sen-

sibility, reflecting fine perceptions, a poignant emotional sense and revealing throughout that symmetry of proportion which is characteristically associated with Gallic art in its finest flower. Again yesterday Mr. Thibaud combined that virility, in which impassioned beauty flames, with the feminine sensitivity which never knows the effeminate or the weak, but which finds its purest vein in the reflective as in the ardent moods of the spirit."—*Boston Globe*.

"Jacques Thibaud, violinist, one of the greatest artists of this period, gave a recital yesterday afternoon in Jordan Hall. He was assisted admirably by Nicolai Schneer, pianist, who not only supported Mr. Thi-

baud with sympathy, but was one with him in performances which made equal demands on the ability of both players.

"The enthusiasm shown by the audience was more than deserved. Mr. Thibaud was his old self in his performances, and more. Reflection, experience, observation, have continually deepened and broadened the consciousness of this artist, always a passionate student and a reverent high priest of his art.

"Mr. Thibaud combines the rare qualities of supreme musicianship, refinement, thoughtfulness, with emotional impulse, enthusiasm nobly tempered with a high perception of beauty, and the fire of the prophet aflame with his message."—*Boston Post*.

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ACROSS THE COUNTRY

Albany, N. Y.—The Albany Community Chorus executive body has been enlarged owing to the vast amount of work to be taken care of by the administration of the chorus. The new officers are: Roessle McKinney, president; Mrs. J. Townsend Lansing, vice-president; R. Edith Waterman, secretary; William B. Eddy, treasurer; Mrs. John H. Finley, Dr. James S. Kittell and Charles E. Lindsay, directors; Alfred Hallam, musical director.—New active members of the Monday Musical Club are: Henrietta Gibson, Mrs. Lowell D. Kenny and Arlene Dugan, pianists; Clara L. Woodin and Cordelia L. Reed, sopranos, and Mrs. Andrew MacFarlane, violinist.—An evening of chamber music was given at the Historical and Art Society rooms by Mrs. Andrew MacFarlane, violinist; Albert Nimms, cellist, and Edith Ross Baker, pianist, who appeared under the auspices of the music section of the Woman's Club. The program included works by Haydn, Mendelssohn, Rubinstein, Gabriel Marie, Tchaikowsky, van Goens, MacDowell and César Cui. Officers of the section are Marguerite Heisler, leader; Mrs. MacFarlane, associate leader; Mrs. Jean Newell Barrett, leader of the club chorus.—Helen Marie Sperry is director of the Harmony Club which is frequently heard in programs in Albany and vicinity. Other members are Regina L. Held, Julia M. Verch, Anna Becking, Helen James and Mrs. Walter Chalker, Helen Haines, Louise Goffe, Martha Gromoll, Grace Speir, Caroline Williams, Mabel Spencer, Edna Ertzberger and Agnes O'Keefe, Gertrude Valentine, Mary Steogelmaier, Virginia Carson and Charlotte Todd.—Alice Morgan Wright, well known sculptress who has passed much time abroad but whose home is in Albany, has written the words of a charming song, "Until You Went Away," which has been set to music and is being presented by Eleanore MacLean, pianist-composer.—Mrs. Clifford D. Gregory gave a musicale at her home recently.—Elena Tilley Gaffers, of Port Schuyler, is studying the harp.—Susan Giffen, violinist; Florence Jerome, pianist, and Robert W. and Anderson T. Fivey, vocalists, are giving a series of concerts for the benefit of the Red Cross.—A quartet consisting of Mrs. Brooks W. Roberts, Mrs. Jacob Congdon, Mrs. George E. Gorham and Mrs. R. C. Craven, with Edward Hinklemann, violinist, and Margaret Reinemann, contralto (a pupil of Nino Tetamo of New York), gave a program recently for the Pine Hills Fortnightly club.—At the meeting of the Monday Musical Club, Mrs. Walter L. Hutchins, Mrs. Ronald Kinnear, Mrs. Horatio S. Bellows were heard in vocal selections; Julia M. Verch gave violin solos; Mrs. Christian T. Martin and Mrs. Fred W. Kerner sang Mana Zucca's "Whispered Vows," and Mrs. Walter L. Hutchins sang numbers by Burleigh. Other participants were Mary Whitfield, pianist; Mrs. Ronald Kinnear, soprano, and Mrs. J. Malcolm Angus, who sang a group of songs by Mana Zucca charmingly. The accompanists were Helen M. Sperry, May E. Melius, Mrs. George D. Elwell and Henrietta Gainsley Cross.—J. Pierrepont Gaskill, of Boston, a pupil of Carl Barth and Ralph Smalley of the Boston Symphony, is director and cello player of the Clinton Square orchestra.—Lydia F. Stevens is giving a series of organ recitals at the Emmanuel Baptist church. At a recent recital, Roger H. Stonehouse sang "Arm! Arm! Ye Brave!" from "Judas Maccabaeus," Handel.—Alys Michot, of the Paris Opera, gave the musical program at the home of Mrs. John Boyd Thacher. Her numbers included the "Bell Song" from "Lakme," "Invocation l'etoile" from Edmond Milla's "Maguelone," some compositions by Saint-Saëns, Tosti and Fontenailles. At the piano was Harry Alan Russell. Included in the audience were Mrs. Charles S. Whitman, wife of Governor Whitman; Mrs. William Bayard van Rensselaer, Mrs. William Wallace Witherspoon, Colonel and Mrs. William Gorham Rice, Colonel and Mrs. George Curtis Treadwell and Mr. and Mrs. George H. Thacher.

Birmingham, Ala.—The thirty-second Community "Sing" was attended by an unusually enthusiastic audience, among whose numbers were the members of the Birmingham Civic Association, as guests of honor.—The first "Sing" of the New Year was scheduled as "Rotary Day," the Birmingham Rotary Club attending the concert in a body. Birmingham is planning to become a camp recreation center for the boys of Camp McClellan. Weekly concerts, under the auspices of the Civic Association, are to be arranged, and the entire musical force of the city is to be mobilized for the entertainment of the soldiers.—The pupils of Daisy Rowley's Academy of Music rendered an enjoyable recital. Mildred and Miriam Baker, David Lischkoff, Meade Fowlkes, Bingham Oliver, Sylvia Pizitz, Winifred Orr, Pearl Thompson, Clarke Gillespie, Edith Oliver, and Mildred Crabbs furnished the program.

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—On Sunday afternoon, January 6, Harry Vibbard, of Syracuse, gave an organ recital, assisted by Charles Mott, tenor, of Buffalo, William J. Gomph, accompanist.—Leginska scored in a piano recital in the Elmwood Music Hall, Tuesday evening, January 8, receiving an ovation from a large audience. On Thursday evening, January 10, the Cherniavsky Trio appeared with marked success under the auspices of the Twentieth Century Club and on Saturday, January 12, the Paulist Choristers of Chicago, Father Finn, conductor, gave two concerts. The program of the Chromatic Club for January 12 was presented by Margaret McNamara, contralto, accompanied by Mme. Blaauw, and Harry Cumpson, pianist. Under the same club's auspices Oscar Seagle gave his third Buffalo recital Tuesday evening, January 15, renewing his former success by the power of his great art. William Reddick was his capable accompanist.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—As the second attraction in the Women's Music Club course, Ossip Gabrilowitsch and Mabel Garrison appeared jointly in Memorial Hall, Tuesday evening, January 8. Gabrilowitsch has been heard and

admired here before, but this was the first appearance of Miss Garrison. Both scored decided success and were obliged to add an extra number to each group. The playing of Gabrilowitsch is thoroughly satisfying and his legato work is a marvel. Miss Garrison proved a delightful personality with a voice of great beauty, clearness and flexibility. Her interpretations were always interesting, and her selection of songs gave one a chance to judge her from all angles. She will be given a warm welcome whenever she chooses to sing here. George Siemomn was very sympathetic as Miss Garrison's accompanist.—Ethel Leginska thoroughly charmed her audience when she gave a piano recital in Memorial Hall, January 15. Her program, made up mostly of Chopin and Liszt, was a brilliant one and gave her audience an excellent opportunity to judge of her wonderful interpretative ability. Mme. Leginska has the power to hold an audience to the last note, never allowing her listeners to lose interest for a second.—The second of a series of Governor's Musicales, being given throughout the State to raise money for concerts at Camp Sherman, was given at Hotel Desher. The first concert took place last Saturday afternoon at the home of Governor Cox near Dayton, and the third one in Toledo. The artists appearing in this series are Cecil Fanning, baritone; Mrs. F. A. Seiberling, contralto; Marie Hertenstein, pianist, and H. B. Turpin and Mrs. C. C. Born, accompanists.—On Tuesday afternoon, January 15, the study section of the Women's Music Club held its monthly meeting at the home of Mrs. James G. Alcorn. Mrs. Forrest Crowley was the leader. She read a paper on French composers, following which a short program of French music was given by Elizabeth Burke, Jessie Peters, Mrs. E. H. Harrington and Mrs. W. C. Graham.

Detroit, Mich.—(See letter on another page.)

Kansas City, Mo.—(See letter on another page.)

Lancaster, Pa.—A capacity audience assembled at Martin Auditorium, Y. M. C. A., on January 11, to hear a two-piano recital given by Frances F. Harkness and Earle W. Echternach (both students of the William A. Wolf Institute) for the benefit of the American Red Cross. According to the Examiner and Express, viewed from

every standpoint, the concert was an unqualified success, financially for the Red Cross and artistically for the pianists. The opening number, "The Star Spangled Banner," arranged by Dr. William A. Wolf (the instructor of the students), was most impressive, musically as well as patriotically. The other numbers on the program were Mozart's sonata in D major, Schumann's andante and variations, Saint-Saëns' menuet and gavotte, the Rachmaninoff prelude in C sharp minor, the performance closing with Mendelssohn's concerto in G minor.

Louisville, Ky.—The second concert in the Fine Arts series, of which Ona B. Talbot is the managing director, was given on January 3 at Macauley's Theatre, on which occasion the Cincinnati Symphony Orchestra, directed by Victor Herbert, was heard by a large audience. Mr. Herbert has many friends in this city and his welcome was a flattering one. He conducted the orchestra with all his usual brilliancy and infused much of his own personal magnetism into the musicians who responded to his baton with sympathy and spirit. Tchaikowsky's fifth symphony has been heard here many time but never with more pleasure than under Mr. Herbert's interpretation. Immediately after its performance the "Siegfried" funeral march was played in memory of Richard W. Knott, editor-in-chief of the Evening Post, whose sudden death deprived Louisville of one of its most liberal music patrons. The other numbers on the program were Berlioz's "Carnival Romain," Saint-Saëns' symphonic poem, "Omphale at the Spinning Wheel," and "Siegfried's Rhine Journey." After the Saint-Saëns number the audience insisted upon an encore and was so pleased with Mr. Herbert's arrangement of Cadman's "Land of the Sky Blue Water" that a repetition was demanded. The next concert, February 11, will introduce Rudolph Ganz and Eddy Brown.—On January 5 the Wednesday Musical Club, Mrs. Wm. Davenport, president, presented Yvette Guilbert at the Y. W. C. A. Auditorium. Assisting her was Emily Gresser, violinist, whose command of her instrument instantly won her hearers. The accompaniments were played by Maurice Eisner.—On January 11, the Louisville Quintet Club gave its usual monthly concert at the Y. M. H. A. The program included a trio for piano, viola, and violin; the Schubert posthumous string quartet, and the Schumann piano quintet.—The band of the 46th U. S. Infantry, directed by John H. Sugden, gave a concert at Macauley's Theatre on Sunday night, January 13. The program was of a popular character, and was greatly enjoyed by an audience largely composed of officers and men from Camp Zachary Taylor. The soloist was First Lieutenant Foster Krake, who sang "Danny Deever" in excellent style. His encore was a

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composition by Mr. Sugden entitled "Marching Down the Main Street of Berlin."

Miami, Fla.—On January 6, "The Manger King," a Christmas cantata, as produced successfully at Trinity Methodist Church under the direction of A. F. Koerner. The soloists were Mrs. S. G. Morrow, soprano; Mrs. F. H. Hudson, contralto; J. W. Rollins, tenor; W. A. Glen, baritone; E. L. Kenny, bass.—On January 11 and 12, "The County Fair," for the benefit of Trinity Guild, drew a large audience. In the cast were 250 local musicians, actors, both children and adults.—Mrs. John C. Grambling, soprano, was soloist with Pryor's band at a recent concert in the school auditorium, given to raise receipts sufficient to keep the popular band two weeks longer in Miami.—Ruth Sloan, of Urbana, Ohio, is a recent addition to Miami music circles. Miss Sloan is a graduate in music.—A move has been started to organize a conservatory of music of sufficient proportions to attract students by reason of its musical advantages. The climate advantages and the beautiful scenery add greatly to the advantages.—The Miami College of Music and Oratory, founded seven years ago by Mrs. L. B. Safford, is congratulating Hamilton Hopkins upon this new movement, and wishes him pronounced success in the worthy enterprise.—Mrs. A. D. Glascock is the prime mover in an endeavor to hold a "Federation" Day in St. Petersburg, March 20, and has sent Mrs. L. B. Safford of Miami, president of the Federation, a joint invitation from the Woman's Club and the Carreño Club, to give one of her lectures, "The Story of the Piano," during this time.

Pittsburgh, Pa.—(See letter on another page.)
Portland, Ore.—(See "Music on the Pacific Slope.")
Placencia, Cal.—(See "Music on the Pacific Slope.")
Redlands, Cal.—(See "Music on the Pacific Slope.")
Sacramento, Cal.—(See "Music on the Pacific Slope.")
San Diego, Cal.—(See "Music on the Pacific Slope.")
San Francisco, Cal.—(See "Music on the Pacific Slope.")

Spokane Wash.—(See "Music on the Pacific Slope.")
Tacoma, Wash.—One hundred men garbed in the olive drab uniform of the National Army, members of the Ninety-first Division, stationed at Camp Lewis and representing some of the best singers and soloists in eight

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States, made the welkin ring at their holiday soldiers' concert given in the Tacoma Opera House, December 27. Musicians who were formerly prominent and dignified directors of church choirs and choral organizations, or held positions in their native States as soloists, organists or teachers of note, charged to the relaxation of rehearsals for the concert event like boys let out of school. On the evening of the occasion Tacoma was there en masse, so that the "S. R. O." sign had to be put out. The stage setting was an American lake scene. The leader at one time of the Philippine Constabulary Band at Atlantic City and New York, Capt. R. Festyn Davies, prominent Tacoma conductor and choir director, was entirely at home as conductor of the army chorus. Captain Davies, who is Government appointed music director at the American Lake cantonment, had chosen his men and his program well. Efficiency of training was to be seen in the splendid choral music poured forth at the behest of the leader's baton. "The Sword of Ferrara," by F. F. Bullard, was one of the most beautiful numbers of the evening. Others finely given were Verdi's "Soleme in Quest Ore," by Giuseppe Bonadonna and Sergeant Henry L. Perry; the "Soldier's Prayer," "A Warrior Bold," "Just a Wearyin' for You," by Carrie Jacobs-Bond, and the "Recessional" of de Koven.—John W. Jones, a prominent baritone soloist, sang a composition entitled "Awake, America," at a patriotic entertainment given in the Liberty Theatre, January 6. C. E. Stevens, a Tacoma musician, is the author of the song. Mr. Jones was a pupil of Joseph Sauvage in New York.—Weekly musical entertainments are being provided at the Y. M. C. A. buildings at Camp Lewis, the country's largest military cantonment, by clubs of Portland, Ore., and other nearby cities. A singer, a quartet, or some prominent musician or musical organization from the best of the local talent is sent to the camp, appearing in each of the seven Y. M. C. A. buildings in turn.—The Philharmonic Quartet, D. P. Nason, director, gave a delightful New Year's program at the Commercial Club January 1.—A unique pupils' recital was given by Prof. B. F. Welty in his studios on January 4. The program presented excerpts from the compositions of great masters given by the pupils, with the reading of a short biographical sketch preceding each number played. Stereoptical views of scenes and places connected with the lives of the masters were an interesting and instructive part of the program. Compositions were given from the works of Bach, Beethoven, Handel, Mozart and Haydn.

Toronto, Canada.—(See letter on another page.)
Waterbury, Conn.—Jascha Heifetz, the young Russian violinist who has taken the musical world by storm, attracted an audience to Buckingham Hall, Thursday evening, January 17, larger than has been seen at a concert here in several seasons. Not only were the auditorium and galleries filled but many eager listeners were seated on the stage. After hearing his performance, it was conceded that, even though the critics have used adjectives which seemed extravagant in praising his work, they did not exaggerate. The applause which greeted each number was sufficient to prove that genuine pleasure was afforded all who heard him, whether or not they were trained in the

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niceties of the violinist's art. All of Heifetz's exquisite purity of tone and beauty of delivery were displayed in Handel's sonata in D major. He played Wieniawski's concerto in G major with the same grace and the two numbers arranged by Leopold Auer. Among the selections of lighter tone to which the last division of the program was devoted, Mozart's minuet and Schubert's "Ave Maria," were vociferously received. His encores were Couperin's "Chanson Louis Trieze" and "Orientale" by Caesar Cui. Andre Benoit was at the piano for Mr. Heifetz.—Frieda Hempel, soprano of the Metropolitan Opera House, will appear at Buckingham Hall on February 14. Mme. Hempel will open her program by singing "The Star Spangled Banner."—Mrs. Ansel G. Cook, of Hartford, who is State chairman of the Girls' Patriotic League, spoke in Waterbury last week at St. Margaret's school for girls, preparatory to forming a branch of the league in this city. St. Margaret's school has an excellent Glee Club and Mrs. Cook impressed on this body the important part which music is to play in arousing a spirit of patriotism throughout the land.—The Liberty Chorus, under the direction of Isaac Beecher Clark, is in much demand at meetings which various wartime activities are making necessary in the city. The chorus contains nearly 300 voices and the manner in which it leads in patriotic airs and the best of the modern wartime songs always has a stirring effect.—Gladys Hedburg, soprano, and Joy Sweet, contralto, are to make their first appearance in Waterbury in concert work February 5, in Buckingham Hall. Miss Hedburg is soprano soloist at the First Congregational Church and has taken part in various Swedish music festivals throughout the State. Miss Sweet has appeared several times at

GALLI-CURCI

WILL MAKE HER NEW YORK DEBUT
 AS DINORAH, JANUARY 28, 1918

BY FREDERICK DONAGHEY IN CHICAGO TRIBUNE

What appeared to be the largest Monday crowd of the season so far used most of the seats in the Auditorium for Galli-Curci's fourth performance in "Dinorah." That would, on any other Monday, be of interest simply as showing that Meyerbeer's neglected opéra-comique has, in this exhumation, caught on. But the tribute of a crowd like that on what has through the centuries been the no-sale night of the theatrical year has not, I believe, been paid to any other singer in the annals of the Chicago Opera. I suspect that last night's turn-out was a definite sign of the hold the remarkable little bravura has taken on the affections of those capable of estimating her as a great deal for five dollars, and so on down the scale, according to location.



The repetition was much like the others, with the differences altogether in the way of betterment, individual and ensemble. Galli-Curci's wistful, elflike characterization of the Breton maid is a figure not likely ever to depart from the memory of those who see and hear her in this quaint, loose, tuneful relic. The sincerity and art with which she mimes while she sings the shadow-song are among the reasons why she is one of the great artists of the world. She takes this one familiar extract from "Dinorah," and builds it up into a veritable *scène*, bringing blessed forgetfulness while doing so that it has been trilled and rouladed and glissando'd by coloraturas of all the classifications and ratings.



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the Vanderbilt Hotel. Both young women are pupils of Emma Roderick, of New York, and have sung at several of her studio recitals. Miss Hedberg's program will include the arias from "Der Freischütz," by Weber, and Miss Sweet's principal number will be from "Les Huguenots," by Meyerbeer. They will be assisted by Joseph DiVito, violinist.

Wilkes Barre, Pa.—The Mozart Club was fortunate in having Modesta Ximena chairman of the MacDowell program, as she has been a pupil of Mrs. MacDowell, a member of the Peterborough Colony and a participant in the first memorial pageant. She is a protégée of Edith Brower, a warm personal friend of the MacDowells, who told intimate little stories of them, and after the club program gave a condensed story of the pageant with the proper musical setting, adding a decided bit of romance to the program.—John Shepherd, organist of the First Presbyterian Church, gave a recital in Binghamton recently, and is returning there for recitals January 28, at the Shriners' ceremonial; January 31, at Kalurah Temple, and on February 1 will appear with Lucy Gates, soprano; Percy Hemus, baritone, and the Community Chorus of 400 and orchestra of forty-five.

Marie Torrence has Extensive Repertoire

Marie Torrence, the possessor of a very fine coloratura soprano voice, hails from the South, where for the last two or three years she has been steadily gaining popularity

and experience. Miss Torrence's voice has been carefully developed and trained by the best masters available. Bel canto has been the dominating note in building up her voice and her repertoire. The latter is remarkably extensive for so young an artist, and her programs offer many interesting novelties.

Community Singing in Bethlehem

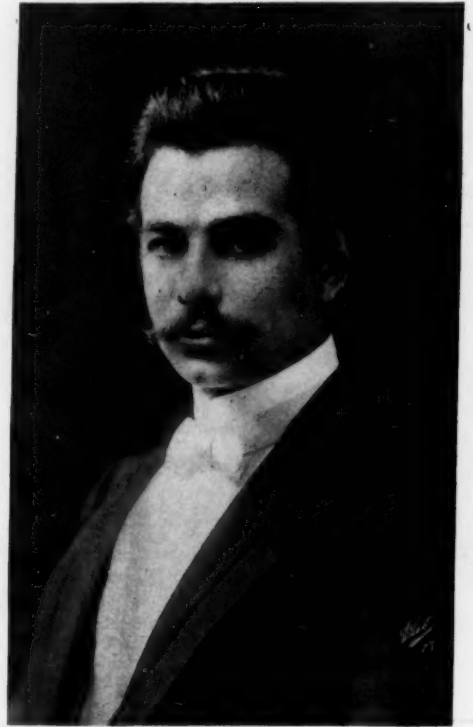
Concerning J. Fred Wolle and community singing, The Times, Bethlehem, Pa., had the following to say in its issue of January 16:

The community singing was a great success last Sunday afternoon at the Lorenz Theatre. To what was it due? Is being asked on every hand. That eleven hundred men and women should assemble together with the avowed purpose of singing the patriotic songs, hymns, etc., which they could sing at home, and which they know largely by heart, is somewhat of a strange thing. The psychologist would say that it was the gregarious instinct which brought so many together. That may account in part for the crowd. There is a together spirit being manifested in Bethlehem in these days, which is in some respects surprising. But we have seen the whole populace invited for the consideration of very vital problems, and a handful of interested people would come. We have an idea that first of all the people in the community were hungry for a good sing together; and, secondly, that many, if not all of them, were anxious to see Dr. J. Fred Wolle in action as a leader. It was more, perhaps, on this account, for the members of the Bach Choir were present in numbers, and they have an opportunity of seeing him in action twice a week. What draws them? They simply cannot stay away. To come under the spell of Dr. Wolle's leadership is to be attracted and fascinated by his enthusiastic and magnetic presence. There may be a few of those present last Sunday who cannot be present next Sunday at the community singing, but, watch and see, the crowd will be there again. Some

men and women said they had not sung as much in twenty or twenty-five years, nor as loudly and well, either. To say that Dr. Wolle is unique as a leader is to express it mildly.

Megerlin's Success at Philharmonic Concert

Alfred Megerlin, concertmaster of the Philharmonic Orchestra, pleased the ordinary listener, and gratified the knowing ones, in his appearance as soloist at the concert of January 11. He played Saint-Saëns' concerto in B minor,



ALFRED MEGERLIN.

and the press comments of the next day proved that his success was pronounced. Beside his manifold duties as chief violinist of this orchestra, he is instructor of the violin at the Malkin Music School, New York.

Sandby's Novel Program

On Monday evening, January 28, Herman Sandby, the celebrated Danish cellist, will give a recital at Witherspoon Hall, Philadelphia, assisted by George Harris, Jr., tenor; Ilja Schkolnik, violinist, and L. T. Grunberg, pianist. Mr. Sandby will play the Locatelli sonata in D; five "Sibeliana" sketches from Jean Sibelius' "The Land of the Thousand



From a Sketch by Helen Peale Jacobs.
HERMAN SANDBY.
The eminent Danish cellist.

Lakes," which Mr. Sandby has transcribed; five bits of Scandinavian folk music set for violin, cello and piano by Mr. Sandby; his transcription of Rimsky-Korsakoff's "Song of India" from the legend "Sadko," of Palmgren's "The Swan," and his own "Halling," a Norwegian dance. Mr. Harris will sing three songs by the cellist: "The Flight of the Moon," words by Oscar Wilde; "Can It Be?" (Michael Strange), and "The Ship Starting," by Walt Whitman. This is indeed a novel program, and Mr. Sandby deserves unstinted praise, for he not only is a thorough master of his instrument, but each season he presents compositions which are unique.

A Stults Booking

Walter Allen Stults is engaged to sing the bass role in "The Creation" at Osage, Iowa, January 26.

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AS CANIO IN "PAGLIACCI"

Forrest Lamont, the Canio, is a tenor who can both sing and act, an American tenor at that. A fine ringing voice, a compelling personality and a definite idea of the role were his assets; and he used them intelligently. The "Lament" was a glorious bit of singing; the number was encored and it ought to have been.—Edward Moore, in Chicago Journal.

Forrest Lamont scored a hit as Canio in "Pagliacci." This young man has proved himself to be of the right stuff in the two performances he has sung. His voice is of rich quality with both the range and the power for the big roles, and he sings with feeling. After the "Lament" the applause was so spontaneous and insistent that he repeated, and this demonstration of approval from the audience was fully deserved.—Karlton Hackett, Chicago Evening Post.

AS RUDOLPHO IN LA BOHEME

He made a very favorable impression. His voice is a pure tenor in quality, of good range, rich in color, easily produced, and of ample volume.—Chicago Evening Post.

Forrest Lamont, a new one in the list of tenors, exhibited a young voice and lots of it.—Donaghey, in Chicago Tribune.

Mr. Lamont is a good acquisition. He has a tenor voice of solid quality, pleasant to hear, and he made an excellent impression. His debut was auspicious.—Chicago Daily News.

IN "CAVALLERIA RUSTICANA"

Lamont scored a notable success. Turiddu is hardly as brilliant a role as Canio, but it received fully as brilliant a performance, and there was much happiness on the part of the hearers. He has proved his quality this season with roles old and new, and it has been good quality. It will one of these days make him well known.—Chicago Daily Journal, January 7, 1918.

Forrest Lamont replaced Crimi as Turiddu in "Cavalleria." Of Lamont, only good can be said. The young American tenor sang the music with much tonal surety and acted very intelligently. His voice is more than adequate for the demands of the score, to all of which he responded with ease.—Chicago Evening American, January 7, 1918.

IN CREATION OF TENOR ROLE IN HADLEY'S "AZORA"

He is called upon to sing anywhere, any time, anything, any way, and contrived a success from the most ungrateful vocal score in the opera. It is more than difficult and its mastery is a feat of musicianship for which Mr. Lamont is to be highly congratulated.—Chicago Evening American, December 27, 1917.

Lamont has been undergoing the experience of having many roles assigned to him lately. Three in the last three days has been his lot—but he was fully as good at the end last night as he was when he started on Saturday afternoon.—Chicago Daily Journal, January 8, 1918.



One of America's Foremost Operatic Tenors

Joseph F. Sheehan, by his work during the four months' engagement of the Boston English Opera Company, won the unanimous praise of Chicago critics. The universal verdict is that the popular tenor is singing as well as ever



JOSEPH F. SHEEHAN.

in his career and has grown remarkably in his art. His interpretations of such roles as Faust, and Radames, in "Aida," Don Jose in "Carmen," etc., have stamped him as one of America's foremost English singing tenors.

Fay Foster Pupils in Recital

Fay Foster gave a very interesting recital on Thursday afternoon, January 17, at the Wanamaker Auditorium, on which occasion she presented the following five artist pupils: Louise Sheerer, Helen Curran, Marguerite Potter, Adelaide Tydeman, and Lou Stowe, whose artistic work reflected great credit upon their teacher.

The program contained only one group of Miss Foster's compositions, three Japanese sketches ("The Honorable Chop Sticks," "The Shadow of the Bamboo Fence" and "The Cruel Mother-in-law"), which were given by request and effectively rendered by Miss Tydeman. Miss Potter sang "Hindoo Love Song," Harriet Ware; "Orientale," Marion Bauer, and "Le Nil," by Leroux.

Lily Strickland's oriental cycle, "A Beggar at Love's Gate," "Breath of Sandalwood," "Serenade" and "Temple Bells," which was sung by Miss Scheerer, won much favor. Miss Scheerer later sang three songs by H. T. Burleigh and a group by Gertrude Ross.

Miss Stowe was heard in "A Chinese Child's Day," by Anice Terhune. An aria from "Madame Butterfly" was well sung by Miss Curran. The program closed with a duet, "Every Flower," from "Madame Butterfly," sung by Miss Curran and Miss Tydeman.

Fay Foster carried off special honors with her artistic accompaniments.

Cloudman Wins Promotion

Billy Cloudman, for many years associated with the concert direction of M. H. Hanson, has worn the uniform for the last eight months and "done his bit" by nursing the most dangerous cases of infectious diseases at the base hospital at Oswego, N. Y. While there, he caught scarlet fever, from which he is just recovering.

During his illness, Private Cloudman's name appeared among those of nine members of the Flower Hospital unit who have been promoted to the sergeantcy. The authorities conferred this promotion on him, although owing to his

severe illness he was not able to finish the examinations necessary for the promotion.

Bach Choir to Visit Metropolis Again

Plans for the trip of the Bethlehem Bach Choir to New York City, on Saturday, January 26, have been announced. As guests of Charles M. Schwab, main guarantor of the Bach Festivals held each spring at Lehigh University, the 275 singers will repeat their metropolitan appearance of a year ago, again taking part in a concert with the New York Philharmonic Orchestra in Carnegie Hall. As the Philharmonic is one of the foremost orchestras in the world, the honor to the Bach Choir is notable. It recalls the praise of the Bethlehem singers by the eminent critic, Henry T. Finck, who termed them "the best choir in the United States."

The announcement as to the itinerary of the trip was made by Prof. Raymond Walters, registrar of Lehigh University, who is Mr. Schwab's representative in making business arrangements for the journey. It now appears reasonably sure that a special Lehigh Valley train will be available for January 26, to leave Bethlehem at 7:45 a. m. and, in returning, to leave New York at midnight. The choir will sing in Carnegie Hall, rendering choruses of the mass in B minor and chorales, under the direction of Dr. J. Fred Wolle, conductor. The

Carlos Salzedo harp ensemble, Adelaide Leonard, contralto, John Barnes Wells, tenor, Ernesto Berumen, Mexican pianist.

Harold Bauer in Chopin-Schumann Program

Harold Bauer's piano recital in Aeolian Hall, on Saturday afternoon, January 26, will be devoted to works by Chopin and Schumann. The event is to be a benefit for "L'Aide Affectueuse aux Musiciens," a French organization which has been of great assistance to destitute musicians and families. The entire receipts will be given to the funds of the society, all expense being paid through independent contributions. The program follows: fantasia, op. 17, Schumann; sonata in B minor, Chopin; "Scenes from Childhood," Schumann, and nocturne in F sharp; fantasie impromptu, and ballade in G minor, Chopin.

Walter Anderson Artists for Newark Festival

Walter Anderson has booked three of his artists to appear at the Newark Festival, C. Mortimer Wiske, director, for April 30 and May 1, 1918. They are Gretchen Morris, Margaret Abbott and William Tucker.

Miss Abbott will sing the contralto role of Rossini's "Stabat Mater." Miss Morris and Mr. Tucker will sing on artists' night with Lucy Gates, Giovanni Martinelli and Clarence Whitehill.

One Baritone's Rapid Success

Few young singers blaze a trail into the very heart of musical things as rapidly as has Duncan Robertson, the baritone. Practically unknown at the beginning of the present season, he has in a few months made a name for himself that promises well for the future. To appear with world renowned artists is somewhat of a task for a young singer, yet at the Maine Festival, where he appeared

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accompaniment will be furnished by the Philharmonic Orchestra. The second part of the program is to consist of selections from Wagner's "Parsifal," by the Philharmonic Orchestra, under Conductor Stransky.

An interesting feature of the entertainment of the Bach singers will be their visit in the afternoon to Mr. Schwab's home, Riverside Drive at Seventy-second street, where they will view, among other things, the pictures in his art gallery. Mr. and Mrs. Schwab will be present to greet the choir.

Miniature Opera at the Strand

The Strand Theatre, New York, is continuing its successful series of miniature or tabloid operas. Last week "The Mikado" was the attraction, and it was presented with an excellent cast including Arthur Aldridge, Robert Pitkin, Irene Audrey, Marie Horgan and others. It was a spirited and musically finished performance, which gave unalloyed pleasure to large audiences twice a day. The Strand Symphony Orchestra, under the direction of Oscar Spirese, made its own individual hit with Chabrier's "Espana," played brilliantly and with much picturesque color and dash. Mery Zentay, the violinist, was the soloist in Zarzycki's "Mazurka."

Musicale for Navy League

The Comforts Committee of the Navy League, Mrs. Herbert L. Satterlee, chairman, 509 Fifth avenue, New York, announces a musicale Tuesday afternoon, January 29, 1918, at 3 p. m. in the grand ballroom, Sherry's, under the direction of Mrs. Anson Dudley Bramhall, to secure funds to provide free wool to those who are willing to knit for our boys in the navy. The following artists will appear: Florence Hinkle Witherspoon, the



DUNCAN ROBERTSON.

with some of the world's greatest artists, he made a memorable success.

Mr. Robertson has also appeared in Chicago with the Chicago Philharmonic Orchestra, and in song recitals through the West, as well as giving several gratifying successful recitals in Canada for the Red Cross.

Negotiations are now being completed for Mr. Robertson's appearance with a prominent orchestra in the spring.

Ralph Cox's Songs in Demand

An interesting program of Ralph Cox's songs was given on Wednesday afternoon, January 9, by Sibyl Conklin, contralto, at her New York studio. Miss Conklin was assisted by Alice Godillot, soprano; Fred Child, tenor, and Pierre Remington, bass.



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GOTHAM GOSSIP

The Singers' Club First Concert—Melba, Thursby
Musical Guest—American Academy Performance—Pupils of Tracy and Nichols Appear—
T. Tertius Noble—Elizabeth Kelso Patterson
Musical—Southland Singers' Concert—Linne Love Writes—
Clarence and Helen A. Dickinson's "Excursions"—Warford Pupils Sing

Maley Songs Heard—Frances de V. Ball—Sonin-Kaufman Recital—Alexander Russell Recitals—
Helen Wolverton Entertains—Cyrille I. Mannheimer, Soprano—Paul Stoeving—Dora Sherman, a Fay Pupil—Baldwin Recitals—Malkin Music School—Kirpal Recital, January 26—Musicology Dinner, January 31

The first private concert, fifteenth season, of The Singers' Club, Frank Seymour Hastings, president, took place before a large and attentive audience at Aeolian Hall, January 17. Some of the features of the concert were the excellent unaccompanied singing of the fifty young men comprising this club. The opening number was "The Star Spangled Banner," arranged and conducted by Mr. Hastings. His announcement that twelve former members were now serving in the service; the repetition of several of the choral numbers; the beauty of "Hymn of the Veery," an excellent male chorus by Hastings; a fine climax attained in a "Finnish" lullaby, the solo of which was very expressively sung by Mr. Tuckerman; and the genial social atmosphere which prevailed during the entire affair, all deserve mention. "A Toast to a Song," by Hastings, the text by Anne Field (Mr. Hastings' sister), sung fortissimo, began the affair, in which it was at once evident that the first tenors and the first basses were of splendid quality. Conductor G. Waring Stebbins deserved credit for the good work. This is supposedly a club of amateurs, yet in the list of songs were some well known names. It is no exaggeration to say they sang in a manner comparable with the Liederkrantz and Arion Society.

Harriet McConnell, contralto, has a full, expressive and high voice. She sang an aria by Gluck very well indeed, and a French song as encore. Hallett Gilbert's "Ah, Love but a Day" was one of her best efforts. She sang this with highly dramatic effect; it is a song of many taking qualities and a favorite with singers. "Lass o' Mine," by Florence Turner-Maley, was well sung, the composer bowing her thanks from her box. James Stanley's resonant voice, distinct enunciation and style (Mrs. Stanley at the piano), were very effective in "Speaks" "Mandalay."

The officers of this club are as follows: President, Frank Seymour Hastings; vice-president, Earle Tuckerman; secretary, Charles W. Wheeler; treasurer, Willard R. Platt; librarian, Martin E. Naughton, and conductor, G. Waring Stebbins.

Melba, Thursby Musical Guest

At Emma Thursby's reception on Friday, January 11, Mme. Melba was guest of honor. She was enthusiastically greeted by many friends and musicians, and was most gracious and charming. She is in fine health and voice, and is to appear with the Chicago Opera Association in New York this month. She has been doing splendid work for two years at Melbourne, Australia, teaching the children of soldiers, and has founded a music school there for that purpose. A very interesting musical program was rendered. Reba Emory sang "Danny Boy," and several other charming ballads, accompanied by Olga Bibor; Johan van Bommel, baritone of the Royal Opera at The Hague, sang "Invocation de Faust" (Gounod) and "Chanson de l'Adieu" (Tosti), accompanied by Miss Cook. Alice Eversman of the Metropolitan Opera Company sang a prelude (Ronald), "My Heart Is a Lute" (Woodman) and "Life" (O'Hara), accompanied by Gertrude Bertina. Miss Content Johnson presided at the tea table.

Among those present were Madame Nellie Melba, Lady Fitz Clarence of London, Dr. and Mrs. Holbrook Curtis, Mrs. Henry W. Poor, Constance Poor, Elenore Green, Lady Eaton of Toronto, Carrie Bridwell-Benedict, Mrs. Herbert DuPuy, Mrs. F. G. Gandis, Mr. and Mrs. Robert Ingersoll, Mrs. James Harle, Adrian Hageman, Mr. and Mrs. James G. Wentz, Mrs. Wilbur Dixon Ellis, Mrs. William Rogers Chapman, Dr. Alfred Castelli, Reinhold Herman, Mrs. Geo. B. Levard, Dr. and Mrs. M. O. Terry, Mrs. Theo. Parsons and Mrs. Joseph Milburn.

American Academy Performance

The American Academy of Dramatic Arts and the Empire Theatre Dramatic School on Friday, January 11, gave the first performance of the season (the thirty-fourth year of the school) at the Lyceum Theatre. The pupils presented "Pomp," a play in one act by Sada Cowan, and gave a first performance of "A Second Look," a comedy in three acts by C. A. DeLima. Judging by the size and enthusiasm of the audience, there is an even greater interest than usual in the Academy's work this year. The students gave a very pleasing and comprehensive reading of their characters, and it will be most interesting to follow their subsequent work. Special mention is due to Ian Keith and Lloyd R. Hudson in "Pomp" and to Herbert Barnes and Louise Pryor in "A Second Look."

Pupils of Tracy and Nichols Appear

The fourth musicale by the pupils of Charles Lee Tracy, pianist, and John W. Nichols, tenor, took place at Mr. Tracy's Carnegie Hall studio, January 14. The evening was devoted mostly to works for piano, as Mr. Nichols and some of his pupils were unable to be present. He was admirably represented, however, by Mrs. Harker, a charming soprano, who sang several numbers, to her own piano accompaniments, showing herself an artist both vocally and instrumentally.

Works for the piano by Bach, Beethoven, Mendelssohn, Schumann, MacDowell, Karganoff, Chopin, Debussy and Cyril Scott were played by Elois Egleston, Marion Haines

Lyon, Dorothy Moore, Hildah Wright, Bidkar Leete and Lewis Grune, all of whom, save the last mentioned (a talented youth of sixteen), are already highly successful pianists and teachers. They all, in their interpretations, showed thoroughly trained imaginations, enabling them to discern and bring out the finer subtleties. Several programs of unusual interest are being prepared for ensuing evenings.

T. Tertius Noble

T. Tertius Noble's Sunday evening organ recitals at St. Thomas' Protestant Episcopal Church are well attended and greatly enjoyed. Beatrice Horsburgh, violinist, will assist January 22. A new anthem by Mr. Noble is "Lo to Dark Gethsemane," published by the H. W. Gray Company, and will be sung for the first time at St. Luke's Church, Philadelphia, in Holy Week. This anthem was specially written for this service and is unaccompanied, dedicated to H. Alexander Matthew and the choir of St. Luke's and the Epiphany.

Mr. Noble gave the 504th organ recital for the American Organ Players' Club, at St. Clement's Church, Philadelphia, January 9. He played a program of works exclusively by English composers. He was elected an honorary member of the club an honor rarely conferred. Charles Heinrich and Mr. Bennet are the other honorary members.

Elizabeth Kelso Patterson Musical

An invitation recital took place January 12 at the Elizabeth Kelso Patterson School of Singing. Estelle Leask, soprano, gave the following numbers:

"With Verdure Clad" (Haydn); "Celia" (Munro); "Passing By" (Purcell); "The Lass with the Delicate Air" (Arne); "Nussbaum" (Schumann); "Villanelle" (Sibella); "A la belle Menotte" (Luckstone); "Beau Soir" (Debussy); "Il Neige" (Bemberg); "Dormez-Vous" (Weckerlin); "Somewhere in France" (Hartmann). Miss Leask is a very artistic singer, and uses her voice well.

Harry Horsfall, R. A. M. and R. C. M., a pupil of Phillip in Paris, and Jonas, played two groups of piano pieces, giving much enjoyment.

Southland Singers' Concert

January 15, despite bad weather, a large audience attended the Southland Singers' first concert at the Hotel Plaza. Mme. Dambmann, founder and president, and Raymond V. Nold, conductor, arranged a delightful program, in which were many excellent features. Some of the choral numbers which were encored were: "Ave Maria," (Brahms), "Elfin Song" (Kienzel). The soloists were Gretchen Heideklung, soprano, and Max Gagna, cellist. Miss Heideklung responded to an encore with a modern song, and Mr. Gagna played so well that he also had to appear two extra times. Recitations by Baby Aida Armand entertained the company, and the Recruit Band, U. S. A. F. Kahl, conductor, opened and closed the concert with vigorous pieces.

Linnie Love Writes

Linnie Love, the well known soprano and teacher of voice, whose "Vocal Aphorisms" have attracted attention, has convictions concerning the voice. On the subject of hearing one's own voice, she writes as follows:

I feel strongly, that if only singers would learn to hear their own voices, as they really sound to the listener, many would never sing as they sing now. Lack of this development is the cause of so many unsympathetic and mediocre voices now being heard. We really do not get any pleasure in listening to them. This learning to hear our voices as they really sound can be fully developed, but takes time, concentration and application. In time, hearing will become so keen as to accept only that tone which comes up to the ideal of a beautiful, perfect tone.

Clarence and Helen A. Dickinson's "Excursions"

The contents of Clarence and Helen A. Dickinson's new book, "Excursions in Musical History," are as follows: "Music at the Court of Louis XV," "Music at the Court of Frederick the Great," "Music at the Court of Elizabeth, as Reflected in Shakespeare's Plays," "The Organ," "Fifteen Famous Bachs," "The Sonata," "Program Music," "Transcriptions," "Epochs in the Development of Sacred Choral Music," "Spiritual Folksongs," "Music and Some Great Religious Movements," "Music and the Reformation," "Tonality," and "Music in America."

Warford Pupils Sing

Five of Claude Warford's advanced pupils gave a program of Fay Foster and Ralph Cox songs, at Mr. Warford's studio, January 18. Miss Foster and Mr. Cox accompanying the singers. Margaret Meyer sang charmingly. Lola Gillies likewise scored in the Cox songs, especially with "Somebody Loves Me." Edna Peard made special appeal with Foster's "Winter" and "One Golden Day," and Tilla Gemunder with the same composer's recently published "Your Kiss," and the charming "Little Ghosts." Carl Rupprecht sang songs by both composers, Foster's "Nipponese Sword Song" and "Dusk in June," and was vociferously applauded after the Cox group, which contained "April Tide," and that gem of an Irish song, "Peggy."

Frances de V. Ball Pupils Heard

Louise Carty and William Freedman, pianists, pupils of Frances de Villa Ball, gave a recital at the Ball studio, January 14. These two pianists are twelve and fifteen years of age, and have unusual talent. They played works ranging from Bach to Sibelius.

Sonin-Kaufman Recital

Frances Sonin, soprano, and Aaron Kaufman, pianist, gave a recital to an audience of fair size at Aeolian Hall, January 12. Miss Sonin has a high soprano voice, and sings songs by modern composers exceptionally well. Mr. Kaufman is a vigorous player and received appreciative applause.

Maley Songs Heard

George Hamlin sang Florence Turner-Maley's "In a Garden Wild," at his January 9 recital at the Mannes Music School. Earle Tuckerman, baritone, sang compositions by Mrs. Maley on December 28 at an afternoon affair given by Kate Percy Douglas in honor of Mr. and

Mrs. Sumner Salter. Alma Beck, contralto, sang some of her songs, as did Mrs. Maley, at Frank H. Warner's studio, December 30. One finds the Maley songs continuously featured on many modern programs. "Lass o' Mine," arranged for male chorus, is frequently sung.

Alexander Russell Recitals

On January 18, Alexander Russell played compositions representing all schools, beginning with Bach (1685) and ending with Elgar (1857), at the Wanamaker auditorium. January 25, 2:30 p. m., he will play a program composed of works by Bach, Martini, Pollaro, Beethoven, Wagner, Debussy and Guilmant.

Helen Wolverton Entertains

Helen Wolverton, pianist and accompanist, who plays frequently in public and private concerts for such artists as Gretchen Morris, Grace Kerns, Dicie Howell, Frieda Klink, Frederick Martin, Frederick Wheeler and Arthur Middleton, recently entertained a company who greatly enjoyed her refreshments, and subsequently the superior recital program given by various artists, many now sojourning in New York. Gretchen Morris was guest of honor. This young dramatic soprano sang various arias and modern songs with beauty of tone and splendid style. Her list of engagements include festival, oratorio and concert engagements, along with Edison records. Miss Wolverton played her accompaniments with utmost finish.

Cyrille I. Mannheimer, Soprano

Cyrille I. Mannheimer recently sang for a private audience "The Lord is My Light," and "But Lately in Dance," showing a voice of beauty and very expressive qualities. She is a pupil of Loretta Oppenheimer, and a credit to her teacher.

Paul Stoeving

Paul Stoeving is director of the violin department at the New Haven School of Music. He also has a good sized class in the metropolis, and is a teacher of acknowledged standing. Some of his books published in London and New York are standard works, as he is an acknowledged "bowing" specialist.

Dora Sherman, a Fay Pupil

Dora Sherman, a pupil of Amy Fay, has been studying with that well known instructor for some time. She plays with fine style and much charm.

Baldwin Recitals

Professor Baldwin is fast nearing his six hundredth organ recital at City College, where large audiences hear him on Wednesdays and Sundays at 4 o'clock. All schools and nations are represented on Mr. Baldwin's programs. That of January 27 contains works by classical and modern composers, including Franck's "Grand Piece Symphonique."

Malkin Music School

Leon Rennay, baritone, and Felix Garziglia, pianist, of the faculty of the Malkin Music School, collaborated in a recital on January 20. This attracted the usual large sized audience which attends the Malkin Music School affairs.

January 27, at 3 o'clock, a students' concert will occur, in which twenty-two pianists will take part.

Kirpal Recital, January 26

On January 26, at 3 p. m., the Kirpal-Liborff School of Music will give a recital by artist-pupils at Mehlin Hall, 4 East Eighty-third street. A list of those who are on the program are excellent singers.

A fairy play was given on January 7, at the New York Liederkranz, under Mrs. Kirpal's direction. Marguerite Arnemann made a special hit with "Fairy Pipers" (Brewer); "Fairy Lullaby" (Niedham); and "Elfman" (Wells).

Musicology Dinner, January 31

The twenty-second Musicology Dinner will be held at Hotel Wellington, Seventh avenue, between Fifty-fifth and Fifty-sixth streets, on Thursday, January 31, at 7 p. m. There will be music and dancing.

Holterhoff-D'Arnalle Concert Again Postponed

Owing to uncontrollable circumstances, the concert which was to have been given by Leila Holterhoff and Vernon D'Arnalle, at Aeolian Hall, New York, on February 2, for the benefit of the "Soldiers Blinded in Battle in France," has been postponed indefinitely.

CLEVELAND FORTNIGHTLY CLUB PLANS ANNIVERSARY FESTIVAL

Interesting Programs by Local and Visiting Artists—
Philadelphia Orchestra to Play—Novaes and
Karle Enjoyed—Wyman and Brockway
in Folksongs

Cleveland, Ohio, January 16, 1918.

The return of Guiomar Novaes, pianist, and Theo Karle, tenor, in a joint recital at the Hotel Statler, Friday morning, January 11, gave much pleasure to a large audience. It has been said of the young South American girl that, without a doubt, she ranks today as one of the very few really great pianists, and after listening to such a program as she presented Friday the most critical listener would be most willing to endorse this statement. Miss Novaes is able to mount to the most dazzling heights of brilliancy, as shown in the Liszt numbers and the Chopin B minor scherzo. She is also a master hand in interpreting pieces which require exquisite shadings and a depth of understanding to bring out correctly. One number especially enjoyed was Chopin's "Butterfly" etude, the poetic daintiness of which was charming to the last degree.

Mr. Karle, besides having an unusual tenor voice of much warmth and smoothness, has all the other attributes which make his singing a keen pleasure. One of the most noticeable of these gifts is his almost flawless diction. He was heard in a beautiful song cycle, "The Divan of Hafiz," by W. Franke-Harling, and a group of lighter lyrics.

William Stickles played masterful accompaniments.

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This was the fifth Friday morning musicale under the direction of Mrs. Hughes and Mrs. Sanders.

Wyman and Brockway at Fortnightly Club

At the fifth afternoon concert of the Fortnightly Musical Club, January 15, a large audience thoroughly enjoyed a decidedly unique program given by Loraine Wyman, soprano, and Howard Brockway, pianist, the original collectors of folksongs of the Kentucky mountaineers.

Time and patience, although evidently mixed with much pleasure, have been the experience of these two musicians while on their quest for the quaint melodies of a people who are practically a century behind the times in mode of living and in everyday customs. Mr. Brockway composed the background for "The Lonesome Tunes," and they were charmingly sung, as well as acted, by Miss Wyman. Both musicians added greatly to the pleasure of the afternoon by telling of their experiences among these quaint people. Miss Wyman also sang a group of old French songs.

Anniversary Festival Planned

In commemoration of the twenty-fifth season of the organization of the Fortnightly Musical Club, a four day festival has been planned. Representatives from all the federated clubs of the State, as well as members from non-federated clubs, have been invited.

The following program has been arranged: Tuesday evening, February 12, at Gray's Armory, concert by Lucy Gates, coloratura soprano, and Rudolph Ganz, pianist. Reception at Hotel Statler, immediately following the con-

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cert. to meet the artists and other guests of the club. Wednesday morning, February 13, business meeting of delegates from Ohio clubs, in Lattice Room, Hotel Statler. Wednesday afternoon, at Knickerbocker Theatre, concert by the "Second Generation." Wednesday evening, in ballroom of Hotel Statler, concert by homecoming artists: Lila Robeson, Caroline Hudson-Alexander, Harriet Foster, Beatrice MacCue, Rachel Freese-Greene, Laura Tappen Safford, and the Philharmonic String Quartet, Mrs. Marcossos assisting. Thursday morning, in the ballroom of the Hotel Statler, concert by musical representatives of Ohio clubs. Thursday evening, at Gray's Armory, concert by Philadelphia Orchestra, Leopold Stokowski, conductor, Julia Claussen, soloist. Friday, February 15, club luncheon in the ballroom, Hotel Statler.

At the Marcossos Music School

The Marcossos Music School, 807 The Arcade, is planning a series of class meetings, in which performances by advanced students and drill in orchestral ensemble will be features of the monthly gatherings. B. F.

PITTSBURGH, PA.

Pittsburgh, Pa., January 16, 1918.

Friday evening, January 4, the fourth recital of the Heyn series was given in the Syria Mosque by May Peterson, soprano, and Jose Mardones, baritone, both of the Metropolitan Opera Company, Mr. Mardones substituting for Emilio de Gogorza, who was unable to appear on account of illness.

Miss Peterson who appeared in Pittsburgh with the Art Society, did not fail to add to her already large list of admirers on this occasion and displayed her ability as a concert singer both in voice and versatility. Hers is a voice of beautiful quality, wide range, and is used with great ease. Miss Peterson was warmly greeted and her songs were so well rendered that encores were necessary.

Mr. Mardones has an extremely large voice, and a wide range. His singing was full of dramatic power and he did not fail to win the warmest applause from his audience. Numerous calls after each number were given which finally necessitated an encore.

Accompaniments were furnished by Blair Neale.

Christine Miller Assists at Anne Griffiths' Musicales

Tuesday evening, January 8, a musicale was given in the studio of Anne Griffiths and Joseph Gittings in honor of Corporal Earl Mitchell who was home on a short furlough from Camp Lee. Assisting Miss Griffiths and Mr. Gittings was Christine Miller, America's popular soprano, whom the boys of Camp Lee have called the "Lady With the Silver Throat." Miss Miller sang two beautiful French songs which were preceded by an English interpretation. Miss Miller also led in, what she termed a real community sing, some of the stirring war songs of the present day, all joining in the chorus. Others who took part in entertaining the friends who had gathered to again see this popular young corporal, were Edith Granville Filer, soprano; Clara Huhn, soprano, and George Darsie, Chicago, tenor. Mr. Wild, organist of the Shady Side Presbyterian Church, played a suite which he had composed and dedicated to Corporal Mitchell. Among those present was also an American soldier boy, Malcolm Cowley, who had served a six months' enlistment in France.

Mozart Club Gives "The Messiah"

Thursday evening, December 27, the Mozart Club gave its annual performance of Handel's "The Messiah," assisted by Emily Stokes Hagar, soprano; Anna Bohn, contralto; Henry Gurney, tenor, and Frank M. Couly, bass. An augmented orchestra furnished the accompaniments. Mrs. Hagar, who was recently heard here in "Faust" was equally as good in "The Messiah," her work being exceptionally good in "Rejoice Greatly." Miss Bohn, who is a local artist, sang her numbers in good style and tone quality. The bass and tenor who were heard here for the first time did excellent work. H. F. W.

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OPINIONS OF THE PRESS

Echoes of Jacobinoff's Success

Sascha Jacobinoff, violinist, who is creating a stir in music circles throughout the country, has so far this season outstripped by a wide margin the success enjoyed by his work of last year in its entirety. A few excerpts from the various newspapers throughout the country are herewith appended:

His playing is mature, poised and marvelously interpretative.—Ypsilanti (Mich.) Press.

Such purity of tone and finish is very seldom heard.—Grand Rapids (Mich.) Herald.

Jacinoff proved a sensational and wonderful artist.—Benton Harbor (Mich.) News Palladium.

A temperamental young violinist, his devotion to his art is most evident and his tone quality is rich, full and indescribably sweet.—Youngstown (Ohio) Daily Press.

The prophet is without honor in his own land, was written for others but not for Jacobinoff, because he was cordially received and reluctantly allowed to depart.—Wilmington (Del.) Every Evening.

Jacinoff, who appeared with the Philadelphia Orchestra, possesses a tone that is warm and golden.—Wilmington Daily News.

His technic was perfect and his playing illuminated with feeling that brought joy to the laity and edification to the violinists present.—Allentown Democrat.

He is a master artist.—Allentown Morning Journal.

Jacinoff's interpretation abounds in feeling and sympathy. However, one of the brilliant numbers rendered, proved that he has the ability to effectively make technic a paramount feature when occasion requires.—The Knickerbocker Daily Press, Albany, N. Y.

Jacinoff has much of the delicacy and style of Zimbalist, a fine gift of shading and a command that is remarkable.—Albany Daily News.

He gave us warm, smooth tones that were rich in melodic beauty, full of delightful harmony and delicate nuances.—Reading (Pa.) Herald.

Sascha Jacobinoff appeared before the Wednesday Club and again repeated his success of last season. There were many recalls.—Harrisburg (Pa.) Patriot.

Sascha Jacobinoff, the sensational young violinist, played the Brahms D major concerto with the St. Louis Symphony Orchestra in brilliant fashion. There was continuous applause and it was necessary for him to acknowledge eight recalls.—St. Louis (Mo.) Dispatch.

Jacinoff plays with soulful and deep insight into the meaning which the music conveys. The talented young Russian ranks well up with the best efforts of violin virtuosi heard here in many seasons.—St. Louis Democrat.

Charles W. Clark's Diction

Diction always has been especially considered by Charles W. Clark, baritone. Mr. Clark studies particularly the text of his songs, and it is evident that his labor has been appreciated, for after every performance Mr. Clark receives favorable mention similar to the following:

Charles W. Clark quite won his audience with the beauty and suavity of his voice, the clearness of his enunciation and the unaffected dignity of his presence.—Evening Wisconsin (Milwaukee).

His English was a delight. I sat in the back row, and each word came to me as clearly as though it had been spoken only a few feet away, yet with no sense of straining after distinctness. It may be that in the midst of all this turmoil our singers will begin to appreciate a little better the power and beauty of English. The power and beauty are there, but very few can bring them out as did Mr. Clark.—Karlton Hackett, Chicago Evening Post.

Fanning-Mérö Please Big Wichita Audience

Despite the stress of the times, Cecil Fanning, baritone, seems to be in constant demand. He appeared with Yolanda Mérö in Wichita, Kan., January 4, before an audience of 4,000 people, which displayed great enthusiasm throughout the program.

The Wichita Eagle of January 5 gave a lengthy review of the event, excerpts of which follow:

One of the greatest—if not the very greatest—concerts ever given in Wichita took place last night at the Forum. The combination of Yolanda Mérö, pianist, and Cecil Fanning, baritone, was the most remarkable combination ever appearing before a Wichita audience. Both artists in their line, and with everything in their favor from the weather god to the appreciative audience, these two great artists were stirred to the very heights of their capacity.

As a pianist, there never has appeared in this city Mérö's equal as an all-round artist. There have been clever pianists, players who possessed technic and players of emotion; some have even been spiritual, but she has all these qualities and not just one of them. Then, her personality is as refreshing as it is lovely. . . . One did not think once of how she did a thing; one was too busy loving the thing itself.

Cecil Fanning was just as perfect in his way. And it is rather worth mentioning that both musicians did all their work with one teacher, Mme. Mérö with a woman and Cecil Fanning with a man. We can only imagine Mérö's teacher, but we saw her work of years in the perfect example before us. In Cecil Fanning's ideal accompanist we saw the teacher himself. And the close team work of the two will no longer be a mystery to those who noticed it last

night when they know that H. V. Turpin, the accompanist, was the beloved and only teacher Cecil Fanning ever knew. For sixteen years this boy and man worked together. But look at the results. None of the jerky tones; none of the lack of interpretation that comes from an unsettled attitude of mind.

Yes, Cecil Fanning has all the qualities that make the great artist, including loyalty. His Italian was perfect, not the over-chopped off Italian of the usual American singer. Every tone was with ease. Cecil Fanning made good at the Innes Tea Room series last year. We all thought he was out of the ordinary, but the improvement during the last year is beyond comprehension. He was then a good baritone. Now he is one of the best baritones, and there is not another singer just in his class as far as education and understanding of the classics is concerned, with perhaps the single exception of Sembrich. . . . This singer writes songs in as many languages and sings them perfectly with perfect diction.

His education is remarkable for its far reaching researches.

If a return engagement were to be announced tomorrow these artists would again pack the house.

Miss Armitage and her brother have succeeded in an ambitious undertaking. A packed house greeted Mérö and Fanning.

Maud Powell Delights San Diegoans

Maud Powell delighted two San Diego, Cal., audiences in one day recently. Her afternoon program was

"PILZER A MASTER"

The Chicago Evening American said this of him recently, and stated further:

"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unequalled favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fullness, sane simplicity."

The Chicago Journal said:

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. . . . His performance of the last movement of the Bruch G minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

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DANIEL MAYER, TIMES BLDG., NEW YORK CITY

heard by Amphion Club members and is reviewed as follows in the San Diego Union of January 4:

America's own violinist, Maud Powell, was welcomed yesterday as an old favorite by an audience of Amphion Club members who filled the Isis Theatre. The great violinist was never better than when heard yesterday. As always, she was brilliant in tonal quality, and exhibited the same surpassing technic, and tender humanness of interpretation that have endeared her to audiences all over the country.

The big number of the program was the opening concerto, the Sibelius composition, which Mrs. Powell has adopted as especially her own. The bigness and daring of the theme and treatment have made it one not easily undertaken by concert violinists, and Miss Powell herself played it yesterday for the first time without orchestral accompaniment. The spirit of the north is embodied in its wild, abrupt strains, the big elemental sweep of barren plains and ice-bound mountains, the primitive fierceness of the people of these fastnesses, were painted in bold strokes, as only the most modern of composers would have dared express it. In this number, as in the Saint-Saëns sonata following, the young pianist, Arthur Loesser, shared the honors with the famous violinist.

In the evening more than 2,000 of the navy boys at the training camp in Balboa Park made up the audience. The concert took place in the navy Y. M. C. A. building, which was packed. The San Diego Union said of this event:

The embryo man-o'-war-men greeted the musician with cheers when she entered. For them it was a treat, as it is for any audience to hear her, but they scarcely realized that Mme. Powell enjoyed it as much, if not more, than they. She was delighted with the experience, and particularly with the enthusiasm shown by the men. The program consisted of six or seven numbers and included the plantation melodies she had given in the afternoon, and several more.

She has been in San Diego for several days, and last week gave a concert at Camp Kearny, which was hugely appreciated by the soldiers there.

Yolanda Mérö in Boston

What the Evening Transcript Thinks of Her Art

The major part of the program was an interesting variance from routine, and if chosen with a careful eye for the advantage of Mme. Mérö's particular abilities, the choice was wise and the abilities self justifying. A grandiloquent organ concerto by Wilhelm Friedmann Bach (transcribed by Stradali) disclosed her sweeping command and keen sense of effect, which a powerful attack and an adept understanding of pedaling enhanced. Schumann's dances of the "Davidsbündler" were favorable to her fondness for striking contrast, her tonal variety made the more vivid by lightning execution, by instantaneous and constantly recurring change in tempo and style. Debussy and some light waltzes served for more veiled and suggestive tone painting, and finally Liszt's "Liebestraum" and "Polonaise," for glamorous tone and flaring brilliance by turn.

In the music of the lesser Bach Mme. Mérö's performance was arresting—no mere hollow display of virtuosity. No doubt, she glories in her sheer, muscular strength, but she uses it discriminately to impressive ends. In the first place, she obtains poise, breadth and expansiveness by a conscious, dramatic, breathless hold of her audience, by taking her time, by lengthening a retard to the utmost, short of breaking the spell. Never did her firm crescendo waver in the fugue. Often she called forth a deep resonance such as one may seldom hear from the piano. By every indication of her acoustical calculation, Mme. Mérö should make an excellent organist.

The Schumann "Davidsbündler" dances. Her "Florestan" was, on the whole, astonishingly swift, brilliant, boisterous, while her "Eusebius" was charming and wistful, light and swift of fancy, tender and alluring. On the whole, a charming and an outstanding performance, amply repaying the efforts of study, skill and memory.

From Debussy came "Jardin sous la Pluie" and "Clair de Lune." Mme. Mérö played them with more thought of tonal skill than impressionistic mood. But the Viennese waltz music by Rachmaninoff and Merkle was rhythmic response. Rachmaninoff's piece was the more elaborately pianistic of the two; Merkle's was the better waltz, and Mme. Mérö's own arrangement of it the more effective. To listen to their rhythmic and tonal stimulation was to realize that the lightest music is by no means the easiest of distinctive performance; indeed Mme. Mérö has her own inimitable way with waltzes. The first she was pressed to repeat. From Liszt, the melody of the "Liebestraum" was lustrous in subdued glow and unabashed sentiment, while, between Liszt and Mérö, the polonaise was thoroughly Hungarian, with quick flare and ready fire.

Henry Scores as Chicago Philharmonic Soloist

Harold Henry, when he appeared as soloist with the Chicago Philharmonic Orchestra, on what was planned as an all-American program for the Navy Relief Society, in Chicago, December 30, played by request the MacDowell D minor concerto, the greatest American work in this form, and one of the most effective, if exacting, of piano concertos. There was prolonged applause between each movement, and at the close of his performance Mr. Henry was repeatedly recalled. That he pleased the critics, who had so unstintingly praised his performance of the same work with the Chicago Symphony Orchestra the month before, is attested by their reviews in the newspapers of December 31, as follows:

A virile, throbbing performance of the MacDowell second piano concerto with Harold Henry as soloist.—Maurice Rosenfeld, Daily News.

Harold Henry interpreted the second concerto by MacDowell, the contention being formed at one of the concertos of the Chicago Symphony Orchestra, a week or two ago. His playing of it yesterday, as upon the previous occasion, was of admirable excellence.—Felix Borowski, Herald.

Mr. Henry played the MacDowell concerto in the style to which his Chicago audiences are accustomed.—Herman Devries, American.

Harold Henry played MacDowell's second concerto in the musicianly fashion that made it such a pleasurable item with the Chicago Symphony Orchestra, several weeks ago.—Henriette Weber, Examiner.

Harold Henry played the MacDowell concerto in D minor with the true spirit, being particularly in the mood of the presto giacoso.—Karlton Hackett, Post.

Harold Henry repeated his clean performance of MacDowell's second concerto.—Frederick Donaghey, Tribune.

Bernard Ferguson Praised by Rochester Press

Bernard Ferguson, baritone, recently was called on at short notice to substitute for Arthur Middleton, at an important concert in Rochester. The occasion was the third of the Furlong series, advertised as "Grand Opera" night. Other soloists were Marcella Craft, soprano; Mary Jordan, contralto, and Theo Karle, tenor. The Rochester newspapers praised Mr. Ferguson's work as follows:

A last minute substitution for Arthur Middleton, the operatic baritone who is ill in Chicago, brought Bernard Ferguson to take his place. Mr. Ferguson performed a difficult task exceedingly well, and his selections, oddly assorted as they were, won him the friendship of the audience through the round, firm, fullness of his voice and his evident knowledge of how to show it forth to best advantage. It is a finely managed voice, of better lyric than dramatic quality. In the prologue to "Pagliacci," the group of

LEVITZKI

BALDWIN PIANO USED

FLORENCE

MACBETH

PRIMA DONNA COLGRATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

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songs and the other numbers Mr. Ferguson gave unmistakable pleasure. For the climaxes of the program were the "Lucia" sextette, inspiringly sung as a quartet, and the always thrilling prison scene from "Faust," sung by Miss Craft, Mr. Karle and Mr. Ferguson.—Rochester Herald, January 2.

The singer who appeared last evening was Bernard Ferguson, who won the audience at once by his fine singing of the prologue from "Pagliacci." He was heard later in English numbers which included "Fuzzy Wuzzy," "Tommy Lad," and the Pirate song from "Treasure Island." In these numbers he sang with a magnetic buoyancy that was charming.—Rochester Democrat and Chronicle, January 2.

Bernard Ferguson, who was substituted for Arthur Middleton because of the latter's illness, opened the program with the "Pagliacci" prologue. He sang with rotund tone of good quality. In his group of songs later on he showed his ability to sing songs well and the genuine worth of his voice. He sang with simple sincerity and direct appeal.—Rochester Post-Express, January 2.

Marie Mikova, Pianist, in Omaha

Marie Mikova is only another instance of how successful Wager Swayne, the well known piano pedagogue, formerly of Paris and now of New York, is in his specialty of preparing pupils for public performances. Marie Mikova has worked with Mr. Swayne for several years past. Recently, she gave a recital in her home city of Omaha, over which the Omaha papers were most enthusiastic, as can be seen from the accompanying press notices:

Miss Mikova shone forth an artist in all maturity presenting a program of the most taxing proportions and exhibited an endurance and strength which might be envied by artists of the masculine gender.

In appearance Miss Mikova is lithe, graceful and refined, with a charm and graciousness of personality that win her audience



MARIE MIKOVÁ.

from the first. At the instrument she is a concert pianist in the real sense and quickly convinced her listeners of her intimate knowledge and technical skill. The program covered a wide range of compositions, opening with a bourrée by Bach-Saint-Saens, which was given with interesting variety of tone effects and a vigorous style. The pastorella by Scarlatti was a beautiful contrast in composition and interpretation, filled with delicate runs and rhythmic movements. The Beethoven-Rubinstein march from the "Ruins of Athens" brought this group to a close with a most telling crescendo and diminuendo, at the same time maintaining clearness in execution.

It remained for the Chopin sonata in B flat minor with its many moods, its tragic aspects and great passions in the first part, the sweeping movement and dancing rhythms of the scherzo, the majestic sadness, with its hopeful melody of the "Marche Funèbre," and the fleetness and hidden subtleties of the presto to give opportunity to Miss Mikova to show really the intellectual, temperamental and emotional development of her art. Then followed a mazurka and three concert études by Chopin, the "Butterfly," given in a really fluttering movement, the cello étude, rather more virile than one is accustomed to hear it, the third presenting a magnificent octave display and an exquisitely played melody. These and a group of modern compositions, together with the old classic "Rondo Brilliant," by Weber, were presented with finesse, poetry, delicacy of style and nuance, closing with the eleventh rhapsody by Liszt, given not only with abandon and finish, but with a wonderful example of the bravura style, reaching tremendous climax at the close. Miss Mikova's passage work is marked by remarkable fleetness and clearness, and the tone quality of her melodic work is exceedingly gratifying. The audience was a representative one and Miss Mikova's reception was in the nature of an ovation. After repeated recalls she gave two encores.—The Omaha World Herald, December 19, 1917.

Her program, well arranged and carefully chosen, made her growth in certain well defined directions remarkably evident. She astounded by the virility, verve, tempestuous abandon of her histrionic climaxes in such numbers as the Beethoven march, Chopin sonata and B minor study, and Liszt rhapsody, No. 11. Her passage playing is distinguished for its crystalline clearness and sparkle and for its breath taking velocity. The detached notes are quite electric in their shortness and brilliancy. Miss Mikova has excellent command of contrasts and her tone palette comprises many colors tastefully applied. In songlike numbers her tone is big and full, often vocal in its resonance. In astonishing strength develops a power and volume always orchestral.—Omaha Nebraskan, December 20, 1917.

She has a vast amount of technic, and well developed music taste. Her style is essentially dramatic, and she plays with a fire and vitality that compel attention. She has great facility and brilliancy, and when she desires attains stirring climaxes of tremendous power. Miss Mikova amazed and thrilled by her endurance and the ease by which she accomplished the many technical feats with which her program was filled. Miss Mikova is at her best in the big brilliant numbers which give ample opportunity for both her strength and her velocity.

She has a keenly felt, well marked rhythm in everything she plays, which is one of the secrets of its inspiring effect. . . . the audience was keenly enthusiastic throughout the program.—Omaha Bee, December 19, 1917.

Lambert Murphy Pleases

Lambert Murphy made his initial appearance in Auburn N. Y., on Friday evening, December 7, when he appeared in joint recital with Margaret Keyes in the Auburn Auditorium.

As a tenor, he has all the qualities in his voice which make for distinction, every note being pure and sweet and expressive to the last. His range is wide and the tonal qualities, as well as almost

perfect enunciation, were appreciated by his audience.—Auburn Citizen.

Mr. Murphy chose for his aria "Onaway, Awake, Beloved," from "Hiawatha's Wedding Feast." This fine but somewhat peculiar composition, with its dramatic climax, gave the audience an inkling of the wonderful timbre and range of the singer's voice.

Mr. Murphy possesses a dramatic tenor of remarkable purity and sweetness which he uses with consummate skill, both in the serious and thoughtful songs which he rendered as well as those of a more operatic character. He also possesses an easy and unaffected stage presence and his superb poise gives authority to his singing.—Auburn Advertiser-Journal.

The Pageant Choral Society of St. Louis gave probably the most successful concert in the history of the organization on December 27, when "The Messiah" was presented. The large and enthusiastic audience generously applauded the soloists, who showed discrimination and excellent judgment in their interpretations.

Few concert singers cope successfully with all of the music of each part in "The Messiah," but the quartet heard last night was exceptionally good.

Lambert Murphy did a fine piece of work in the taxing music that falls to the share of the tenor.

Handel apparently had no mercy on the singer when he penned passages that lie too low for almost any tenor who can sing the high passages in the work. Nor is there evidenced consideration in the diametrically opposed lyric of the arias to be sung. Part of the music is adapted to a lyric voice and part of it demands robust tones and dramatic quality.

These contradictions, however, seemed in no way to disconcert Mr. Murphy. His voice is big and ringing, but of pure and silvery quality, and he has it admirably under control. His breath support is excellent, and neither high nor low tones, nor florid passages, have terrors for him. Lambert Murphy is a rare specimen, and fully merited the ovation he received.—St. Louis Times.

Sidney Silber's Recent Activities

On Monday evening, January 7, Sidney Silber, head of the piano department of the University School of Music, Lincoln, Neb., donated his services for a recital for the benefit of the Lincoln chapter of the Red Cross and the Jewish War Fund, seventy-five per cent. of the gross receipts being for the former and twenty-five per cent. for the latter. The gross receipts were \$513.75, which total was unusual, considering the very inclement weather. All boxes were sold.

The Lincoln State Journal said, among other things: From the artistic standpoint the concert was the greatest success. The appreciation of the audience was expressed in almost breathless attention during the performance and in the warmest sort of spontaneous applause at the close of each number. Mr. Silber was recalled many times, but granted but two encores, Cadman's "Land of the Sky Blue Water" after the Chopin group and his own arrangement of Dvorak's humoresque at the close of the program. The program was one of exceptional beauty and of great variety in style and mood. A short group of early classic music, followed by MacDowell's "Sonata Tragica," a group

of Chopin's most alluring numbers and a group of modern composers formed a program which held the interest undiminished for an hour and a half. The entire performance was marked by superb technic. Touches of brilliancy and dynamic power sparkled and thundered amid the softer measures, but as a whole the program was one of colorful melody and cadences, replete with poetic sentiment delicately and exquisitely expressed. The Rameau sarabande, which opened the recital, and the MacDowell sonata were played with bigness of tone and breadth of style. The sonata was a most impressive performance. The great harmonies and themes carried the audience along through the four movements until it seemed as if the intensity of feeling could reach no further and then, just at the close, dropped into the most delicate melody of peace or resignation, followed only by a few strong chords at the end. The beauty of this close was one of the most effective features of the recital. To musicians, Mr. Silber's playing of Reinecke's arrangement of Mozart's larghetto aroused especial admiration. Each note of the little classic work was clean cut and perfect, yet of velvety quality. It was probably the Chopin group that appealed most to the majority of the audience. Mr. Silber's interpretations of these well known little compositions was exquisite. The less familiar Scotch pieces of Chopin introduced his rarer mood of playfulness. The program, without encores, was as follows: sarabande, Rameau MacDowell; larghetto from "Coronation" concerto, Mozart Reinecke; minuet, Boccherini Joseffy; "Sonata Tragica," MacDowell; prelude, op. 28, No. 7, three ecossaises, waltz, berceuse and scherzo, B minor, Chopin; nocturne, Debussy; "Tintements de Clochettes," Raoul Pugno; scherzo, Alexander MacFadyen; "Rigoletto" paraphrase, Verdi-Liszt.

Mr. Silber repeated the "Sonata Tragica" at the State University convocation, January 10, reaping four



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insistent recalls from a large body of students. On January 12 he was one of the features on a benefit program for Louise LeBaron, at the First Baptist Church. Mr. Silber will spend a whole day with Josef Hofmann, at Sioux City, on January 18, and will then start for Chadron, where he appears in recital on January 21. He will address the State Normal School of Chadron in the forenoon, on "Music and Its Relation to Life."

Mr. Silber has been engaged to appear as soloist in Beethoven's choral fantasia for piano, orchestra and chorus some time in April, in Lincoln. The University Chorus will supply the choral part. It will be recalled that Mr. Silber had unusual success in this rather ungrateful work some years ago in Des Moines, when the Apollo Club sang the choral part and the Chicago Symphony Orchestra, under Frederick Stock, supplied the orchestral part. Enthusiasm ran so high at that time that the work had to be repeated in toto.

Werrenrath's Singing "Is Art Work"

After Reinald Werrenrath's first New York recital of the season, he earned high praise at the hands of the critics.

An honorable and well earned success belongs to this baritone, who is one of the very finest artists before the public.—New York Sun.

For intelligence of conception, for fine phrasing, for admirable diction, there are few singers in the local field who can compete with Mr. Werrenrath.—New York Evening Post.

There are no concert baritones now before the public whose recitals are surer to yield substantial pleasure than those of Reinald Werrenrath.—New York Tribune.

After his Boston recital, the papers of that city were equally enthusiastic.

For two hours and in undiminished play of all his faculties he summed the attributes of a rounded and masterful singer.—Boston Transcript.

Mr. Werrenrath has few equals among American singers. He can be tender, subtle, humorous, passionate, dramatic, and his program fully revealed these qualities in his singing.—Boston Herald.

Other cities also sound his praise.

Reinald Werrenrath again showed himself an artist of ever growing importance. His enunciation is faultless, his voice rich and delightful.—Philadelphia Public Evening Ledger.

Reinald Werrenrath was the soloist of the program, and if there is in this country a more finished and refined master of vocal utterance than he, I have yet to hear him.—Cleveland Press.

In real sincerity of his work, in quality of voice, and musicianly interpretation, we venture to say that he has no superior as a concert baritone.—Sioux City (Ia.) Tribune.

In the season 1915-16, Mr. Werrenrath appeared in ninety-odd concerts in more than seventy cities. Thirty-five of these appearances were joint recitals with Geraldine Farrar. It was a tour of remarkable successes that will long be memorable. His brilliant work in the ten performances of Gustav Mahler's eighth symphony with the Philadelphia Symphony Orchestra and a chorus of 1,000 challenged comparison with the finest solo exhibitions on record. As a fitting close to a notable season, he distinguished himself on a tour with the Chicago Symphony Orchestra.

The Farrar-Werrenrath tour brought forth the following:

Miss Farrar unselfishly challenges comparison by carrying with her one of the best baritones I have ever heard.—Milwaukee Tribune.

Of Reinald Werrenrath it is difficult to speak without indulging in eulogy.—Philadelphia Record.

Mr. Werrenrath is a great and serious artist; quite the best Lieder singer I have heard recently.—Chicago Examiner.

A less confident prima donna would not have engaged Reinald Werrenrath as an assistant.—Detroit Daily News.

Reinald Werrenrath displays a faultless diction and style.—Chicago American.

Mr. Werrenrath having sung here before on two previous occasions, no one was surprised at the triumph that greeted him.—New Orleans Picayune.

In the spring festival tour with the Chicago Symphony, the critics acclaimed him:

Mr. Werrenrath sang the "Vision Fugitive" in a manner that

would exhaust all the adjectives the writer possesses to describe.—Kalamazoo Gazette.

His singing is art work.—Bloomington (Ill.) Pantagraph.

Of the soloists, Mr. Werrenrath's performance stood out as most remarkable, his fine and splendid power of interpretation having genuinely great qualities.—Buffalo Evening News.

Mr. Werrenrath sang the baritone solos with a vocal mastery and justness of interpretation that made them perhaps the most marked success of the festival.—Oberlin (Ohio) Review.

"Remarkable Triumph Scored" by Anna Case

Some recent expressions by the press of the remarkable success of Anna Case, on her recent Southern and Southwestern tour:

There were two occasions last evening when Anna Case mounted to the pinnacle of song. She had dazzled with vocal pyrotechnics,



ANNA CASE,
Soprano.

had been dainty and winsome and displayed technic which aroused the admiration of musicians before in response to applause she swung into Julia Ward Howe's "Battle Hymn of the Republic." Then she stirred the hearts of four thousand people, for the little figure seemed to expand to the majesty of her theme, the spirit of womanhood shone from her eyes, the voice took on a more vibrant fullness and rang till the furthestmost nook of the big hall filled and threw back the mighty cadence in a flood of swelling harmony. . . . If you could have taken your attention from her you would have seen the misty eye and the hand at the throat of those about you.—Tulsa Daily World, Tulsa, Okla., November 29.

The program scheduled Miss Case for an even dozen songs, but her audience ruled otherwise, for not less than ten times she was called back for an encore, and to all Miss Case graciously responded.—Dallas Morning News, Dallas, Tex., November 24, 1917.

The Goddess of Liberty come to life—that is what Anna Case is. When she sang "The Battle Hymn of the Republic" she held every loyal heart in the audience in her little American hand. She has a deep and sympathetic appeal that comes from some innate spontaneity.

She is loveliest when she is simplest, and when she is simplest she is most eloquent. It may all be summed up in a word by saying that she is to the recital manner born.—Daily Oklahoma, Oklahoma City, Okla., November 27.

Anna Case, the beautiful soprano, sang her way right into the hearts of the audience. The auditorium was filled to capacity to hear her.—Houston Daily Post, Houston, Tex., December 3, 1917.

Anna Case verified all advance reports, however seemingly extravagant, of her personal charms and beauty of voice. Radiantly

lovely and endowed with a voice at all times appealing, from the moment of her appearance the occasion was one of unalloyed pleasure.—San Antonio Express, San Antonio, Tex., December 6, 1917.

Her voice is of melodious, liquid charm, flexible, buoyant and vibrant at all times with emotional content. Throughout her work she preserves an artistic balance.

Her purity of tone and of diction, with her remarkable breath control and vocalism almost flawless, appealed effectively at once to her hearers.—Houston Chronicle, Houston, Tex.

An-a-Ca-s-e. Did eight small letters ever before spell so many wonderful things? Fame, fascination, beauty, grace, a linnets' voice—just Anna Case.—Republican News, Hamilton, Ohio, November 16, 1917.

Miss Case is a great artist. She has a beautiful voice—a pure lyric soprano—and her captivating personality adds distinction to her musical achievement.—Birmingham Age-Herald, Birmingham, Ala., December 13, 1917.

She is magnetic; she is winsome; she is sympathetic; she sang with feeling and with remarkable poise.

Like one or two other pets of nature, she has everything a singer should have.—New Orleans Item, New Orleans, La., December 8, 1917.

A singer was heard at the Jefferson Theatre, Friday night, a real singer, a human songbird with a larklike voice, singing each note with the clearness of a bell, yet with ease, grace, perfect enunciation, and she captivated her audience, carrying it to the highest enthusiasm probably ever witnessed here on any similar occasion.—Birmingham News, Birmingham, Ala., December 15, 1917.

More Praise for Mabel Garrison

Under the auspices of the Woman's Club of Columbus, Ohio, a concert was given Tuesday evening, January 8, at Memorial Hall, by Mabel Garrison, soprano of the Metropolitan Opera Company, and the Russian pianist, Ossip Gabrilowitsch. This joint recital served to bring Miss Garrison to Columbus for her first appearance.

Her voice, a clear, high toned soprano, has many of the coloratura qualities with a middle range which is superior to that usually found in this kind of a voice.—Columbus Citizen.

Miss Garrison's fresh, lovely voice and great skill in bravura quite took the audience by storm. A lovely piece of art was her singing of "When I Was Seventeen." The delicate sentiment of this song was exquisitely reflected in the singer's varying tone colors.—The State Journal.

Her voice's rich endowment in the ranges of coloratura music made her singing truly artistic.—Columbus Dispatch.

On January 4, Mabel Garrison appeared with Salvatore de Stefano in a recital at the Rajah Theatre in Reading, Pa.

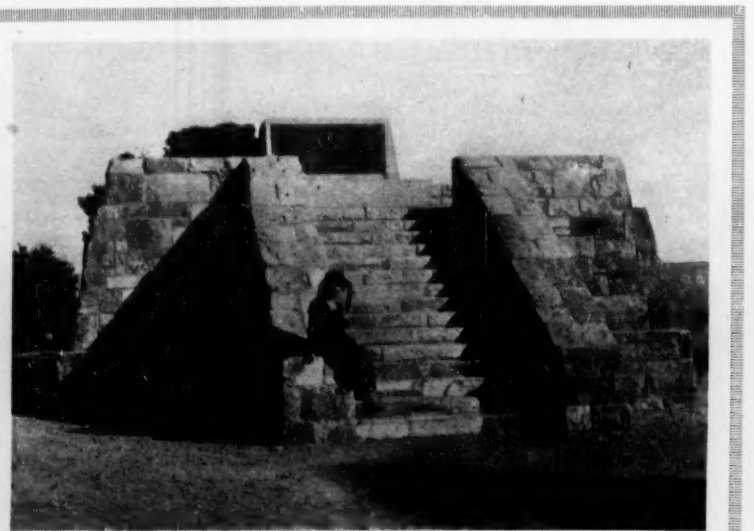
Miss Garrison captivated her audience at her initial appearance and before the end of her first selection she had sung herself straight into the hearts of the audience. Her first number, Verdi's "Ah fors a lui" from Traviata, gave ample opportunity for display of her admirable voice control and range. In the next group the singer was probably best liked in the plaintive "Dance Sacree" by Georges. So insistent was the applause following this that the singer gave Liza Lehmann's popular "Cuckoo Song," which was admirably rendered. "When I Was Seventeen," as sung by the famous Jenny Lind, elicited such unbounded applause that Miss Garrison repeated it. The music, sweetly quaint, was especially adapted to a musician such as Miss Garrison proved herself to be, and the rendition of this number literally brought down the house. At the conclusion of the last song group the applause broke in a veritable storm, refusing to be silenced until the artist sang in inimitable manner that charming old Southern ballad, "Dixie."—Reading Eagle.

Miss Garrison's second group of songs was the big event of the evening. Extremely advanced, of unusual difficulty of texture and rhythm, she sang with such aristocracy of musical distinction that one almost forgot their ultra-modernism and enigmatic character. She invested the first one, "Ah fors a lui," with a warmth that is not often heard in this style of music and made it something greater than the usual pyrotechnic showpiece. It bore the imprint of really good taste and absolute finish of style. The freshness and beauty of all of her upper tones and the mellowness of her middle register were more than charming.—Reading Herald.

Wynne Pyle Plays in Washington and Troy

Miss Pyle, new to Washington, made a very impressive debut. She handled in a splendid manner difficult selections from Liszt, Chopin, Beethoven, Paderewski and Debussy. When recalled, after the "Echo de Vienne Waltz," by Sauer, she responded with a "Negro Melody," by Burleigh.—Washington (D. C.) Star, December 14, 1917.

Wynne Pyle, the pianist, is an eminent artist and her style of playing is both brilliant and masterly. Evincing a technic adequate at all times and a touch which could be either powerful and sweeping or delicate and clear, every number given was an artistic production.—Troy (N. Y.) Record, December 15, 1917.



MAUD POWELL.

The eminent violinist, visited the Grand Canyon of the Colorado River last month, and the accompanying pictures show her at the point where a monument has been erected to the memory of John Wesley Powell, uncle of the violinist, first explorer of the canyon, who descended the river with his men in 1869 and again in 1872.

WHAT THE TEACHERS ARE DOING

Esperanza Garrigue Artists in Demand

It is a source of gratification to Esperanza Garrigue and to the members of the faculty of the Esperanza Garrigue Classic Music Conservatory, New York, to know that the artists from that institution are much in demand. Edith Hallett-Frank is at present on a tour which opened January 17, at Detroit, Mich., and which includes appearances January 18, Orange, N. J.; January 19, New York; January 20, Ridgewood, N. J.; January 21, Rumford, Me.; January 22, Amesbury, Conn.; January 23, New Haven, Conn.; January 24, Andover, Conn.; January 25, Boston, Mass.; January 26, New York; January 27, Ridgewood, N. J.; January 28, Hartford, Conn.; January 29, Middletown, N. Y. Graham McNamee, baritone, sang December 13, at the Waldorf-Astoria, New York; December 15, Mt. Kisco, N. Y.; December 23, Ridgewood, N. J.; January 4, before the New Yorkers Club, Hotel Astor, New York; January 10, before the Euterpe Club, Waldorf-Astoria, New York. Next month, Mr. McNamee will sing at the Round Table, to be held at the Hotel Astor, New York, by the Comedy Drama Association. He has also been engaged to sing McFarlane's "Message to the Cross." on Palm Sunday, at Ridgewood, N. J.

New York College of Music Recital

A students' recital at College Hall, January 11, had on the program, ten numbers, for piano, violin, harp and voice. Some of the young participants who deserved special mention were Adele Muys, fifteen years old, who displayed very fine tone for a girl of her age; Viola T. Abrams, who played with marked effect selections by her teacher, A. F. Pinto; Rebecca Goldstein, who showed fine technic and interpretative gifts; Rolf Samson, who showed much ability; Florence A. Buckley, who has a fine conception, and Lucille Blab, who played exceptionally well. The last also showed herself to be a very good accompanist, she and Miss Buckley alternating during the evening. The recital was well attended.

On January 20, a violin recital was given at the college by Louis Wolff, and a pupils' recital is scheduled for January 29.

Klibansky Pupils' Engagements

Betsy Lane Shepherd had great success at a recent concert for the Music Club in Youngstown, Ohio. The daily papers spoke very highly of her beautiful voice, her artistic handling of it, her personality and delightful interpretations. Martha Hoyt, soprano, substituted at the Old Episcopal Church, in Bedford Center. Gilbert Wilson, bass, has gone to Washington, where he will act as camp song leader. Alice Abbott is engaged as leader of the community chorus at Evening School E, under the People's

Mario Salvini—Artist and Man

(Continued from issue January 17, 1918.)

Mario Salvini claims it to be a well known fact that every atom of the air emitted must flow freely toward the resonators. This gives the impression to the audience that the vocal chords, which are in reality in the larynx, are in the "maschera" (the resonating nose and cheek-bone structure).

Although the sensations in producing tone might vary with different singers, in this respect, thoroughly trained singers of the bel canto school agree that the voice is not to be looked for either in the chest or in the throat.

While it is asserted by many authorities in the field of song that Italian voices show greater aptitude for successful training, Mr. Salvini through his scientific method, resulting in the proper support of the voice, claims that the singing voices of any other nation can be made equally free, light, mellow, full and resonant, in the low, middle and high registers (throughout the entire scale).

When the voice (the singing and speaking organ) of the student has attained flexibility, timbre, range and smoothness, the musical education begins. The degree of intelligence of the pupil, his mental adaptability to the subject at hand, so to speak, naturally is of invaluable assistance in his advancement.

Mr. Salvini then starts the pupil with solfeggios and little songs, and recommends that they be sung in Italian. It is an established fact that the Italian language is harmonious, clear and distinct, and is chosen for its simplicity; furthermore the pupil will sing in this language throughout his future operatic concert career. Following this, arias and recitatives are practised, and here is where the physical part commences.

Great care then is taken to secure a clear enunciation, pronunciation and interpretation.

During this period, the young singers are given an opportunity to appear in public.

When a certain grade of perfection is reached, which means the singing is fluent, the temperament developed, soul and mind inspired by sound literature, the rhythmic and musical sense awakened, then the study of repertoire for concert, oratorio or opera begins.

This leads into the higher dramatic school where the aesthetics of motion, grace and mimics (interpretations of facial and body culture) are further developed.

Mr. Salvini claims that after having acquired mastery of the voice by a long period of study in the real singing method (bel canto), singers are better prepared to attempt modern operatic roles, without injury to their vocal organs.

Mr. Salvini is of the opinion that the knowledge of laryngological and anatomical research alone may be of little assistance in building a voice, but this science explains the prevention of certain diseases of the organs, as the routine of every day clinical practice shows the damages done by abuse in general. The vocal organs, for example, and the singing voice especially, offer opportunities to confirm this fact.

Statistics show that out of 100 voices sixty-five to seventy are compelled to discontinue after having studied

Music League. She is the soprano in the choir of the Madison Avenue Presbyterian Church, New York. Elizabeth Price Coffey, director of the Southwestern Studios of Musical Art, of Fort Smith, Ark., has been in New York for her annual course of study with Mr. Klibansky. Florence East was soloist at the Central Christian Church, January 13. Lotta Madden, who gave a very successful concert January 5, when she sang new songs by Mabel Wood Hill, will give a recital at Aeolian Hall, New York, March 12. Valeska Wagner, a gifted artist-pupil of Mr. Klibansky, and Louise Keppler, pianist, gave a successful recital at the Educational Alliance, Young People's Branch, January 6. Adelaide Merrill, pianist, and Henrietta Daenemark, soprano, appeared with great success at Straus Auditorium, January 2.

Jessie Fenner Hill Pupils' Recital

The Wanamaker Auditorium, New York, was crowded to the doors on Saturday afternoon, January 12, when Jessie Fenner Hill gave a recital, presenting four of her artist-pupils. The rule of the day was "no encores," but the four participants, Frances Sebel Gottlieb, Jeannette Thomas, Robert J. Mills and Harold Bonnell, all received many recalls.

Mrs. Hill's pupils are always thoroughly prepared, and in consequence sing with assurance. The concert opened with, "I Hear a Thrush at Eve" (Cadman), and "For You Alone" (Giehl), sung by Robert J. Mills, a silver toned tenor, who made an excellent impression. Mrs. Frances Sebel Gottlieb sang with much charm, "If Flowers Could Speak," by Mana Zucca, and Buzzi-Peccia's "Under the Greenwood Tree." Harold Bonnell, whose sonorous bass voice was greatly admired, gave in a telling manner "Invictus" (Huhn) and "Le Cor" (Flegier). Jeannette Thomas' numbers were the aria "Madame Chrysanthème" (Messenger) and "Hush Thee, Baby" (Peterhoms). She was in excellent voice and was recalled several times.

The closing number was a duet from "La Bohème," beautifully sung by Mrs. Gottlieb and Mr. Bimboni. Alberto Bimboni's accompaniments, as well as his piano solo, were artistically rendered.

Jane Morris Recital at Sterner School

Jane Morris, who has a good soprano voice, recently sang a program of four arias, by Massenet, Mascagni, Puccini and Verdi, and nine songs (five of them by American composers) from memory, as all Sterner pupils do. The concert took place two weeks ago at the New York School of Music and Arts, Ralfe Leech Sterner, director. Worthy of mention is Frank Howard Warner's "Magic," and also the fact that she sang two encores, namely, "Somewhere in France" (Hartmann), and "Love I Have Won You" (Ronald). A good sized audience attended the affair, and flowers were sent the young singer.

a few months. One-half of the remainder continue their studies for about one to two years, and only a small percentage are in so fortunate a position as to accomplish successful results, and look forward to a luminous future in the alluring realm of art.

These statistics are rather discouraging, and a fact to be lamented.

Unfortunately, the training of the voice by incompetent and inexperienced teachers causes great mischief.

The intelligent pupil will notice, that, when studying the correct method, every lesson brings certain noticeable results. His tones come forward more easily, the attack is more reliable, the voice gains in range and strength, and without any effort, he is able to produce full and resonant tones, irrespective of register (low, middle or high).

The student then feels assured that no effort or strain is necessary to sing.

The main secret so jealously guarded by every singer, i. e., "How to preserve the voice and how to retain its clear, brilliant and luscious qualities," lies in the correct use of the singing voice, no strain, no force, careful attention to the registers, and an appropriate hygienic mode of living.

Mr. Salvini states emphatically that deviation from the above mentioned principles will sooner or later lead to the ruin of the singing voice, and in some not too rare instances to the speaking voice as well.

Bel canto can only be revived when absolutely finished and serious minded singers, who are conscious of their responsibility, will be vocally, musically and dramatically prepared, their souls inspired with enthusiasm for the art of song, and like great singers of the past and present, feel proud and happy to serve the art which uplifts the human mind and gives it recreation and noble aims.

Whipp Sings "Devil's Love Song" by Gilberté

Hallett Gilberté has written a song peculiarly suited to such voices as that of Hartridge Whipp, the baritone, who sang it at his recital in Aeolian Hall, New York, a fortnight ago. There is wide variety in this "devilish" song, dramatic impulse being largely present. Its qualities were well brought out by Mr. Whipp, who succeeded in imbuing it with just the right sardonic temperamental force. Few songs by living American composers remain so fixed in the memory after one hearing as does this "Devil's Love Song" of Gilberté; it is safe to say that the composer (who sat in the audience) was pleased with the success of both singer and song.

Duncan Pupils at Carnegie Hall, February 8

So decisive was the success of the pupils of Isadora Duncan, at their appearance at Carnegie Hall, New York, on December 28 last, that their managers think another appearance is justified. Arrangements have been completed for a program made up of Gluck, Schubert and Gretry works, Friday evening, February 8, at Carnegie Hall. As at the former appearances, the Little Symphony, George Barrère, conductor, will be heard in conjunction with the pupils.

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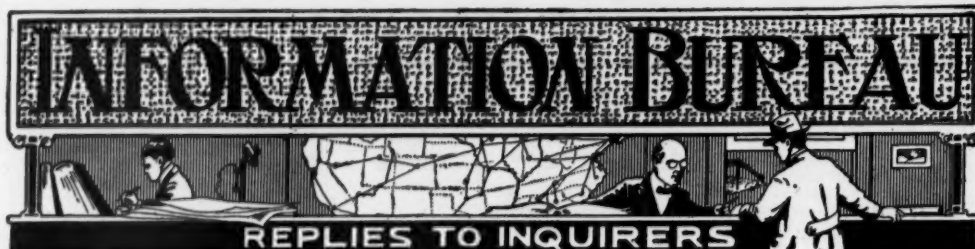
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Scientific Hand Training

Would you kindly inform me as to the name and address of any professional instructor in New York City who teaches hand massage for pianist's hands? I have reference to hand massage that is given by professional instructors. I ask you to inform me of some well known instructor in that line in New York City. I am under the impression that massage is used for making pianists' hands supple and removing all stiffness. Kindly give me the full address of any professional's name you might mention.

The above questions were answered in the MUSICAL COURIER of December 20, at which time there had been no teacher found in New York who taught hand massage. Now a circular has been received from Burnett Jordan, care Cincinnati Conservatory of Music, Cincinnati, Ohio, of The Jordan System of Scientific Hand Training for pianists, violinists, cellists, etc. An illustration of the effect of this hand training shows what is accomplished by the system, which is endorsed by many leading musicians and teachers. It is founded upon scientific training of the hand by "a form of exercises and manipulations carried out with specialized assistance, based upon scientific knowledge." The muscular development is not brought about by "added instrumental practice" but by independent exercises for the muscles of the hands, that is, of the muscles that are used in playing an instrument.

The course of hand training consists of twenty or more lessons of thirty minutes each, covering a period of three to five weeks. The lessons are entirely separate from piano lessons, though of course the exercises could be taught by the piano master, that is if he was trained in the system. That the results promised are attained is certified to by many well known violinists, pianists, organists and cellists, all of whom testify to the benefit they have received.

Playlets for High Class Vaudeville

Would you please furnish me with the names of some reliable firms who make a business of writing playlets, etc., suitable for high class vaudeville. The writer has an excellent male quartet and we are anxious to secure something in the nature of a short sketch that we can work in to advantage along with our vocal selections.

If you will consult the dramatic papers, such as the Clipper, Variety, Dramatic Mirror and Dramatic News, copies of which you will no doubt find on sale at your newsdealers, you will probably find advertisements of the firms you desire to correspond with. There is a Dramatists Play Agency, 1482 Broadway, New York City.

What Is Shakespeare Method?

I am twenty-two years of age and possess a lyric tenor voice of wide range. I have been studying for about a year and a half. My teacher is an exponent of the Shakespeare method of singing. It seems at times as though my voice lacked virility and the masculine quality a tenor should have. My teacher's past career and teaching experience so far as I have been able to learn, seem to be somewhat of a mystery.

Would it be asking too much to ask you to inform me what the Shakespeare method of singing is generally conceded by authorities and critics to amount to, and which of the artists, if any, are using it? As my teacher's earlier career was in New York, I thought you would perhaps know the truth regarding this matter.

Probably there was no teacher better known in the world of singing than William Shakespeare of London. His name was familiar in this country as well in Europe and many students went abroad purposely to study with him. There are many singers in public life today who owe all their training to him, and many teachers who teach their pupils what they learned from this really famous man. For many years, Mr. Shakespeare was the leading vocal teacher of London; to proclaim one's self a pupil of this master, was to occupy an assured position, whether as vocalist or teacher. Up to about seven or eight years ago, he continued to teach in London, where he owned a beautiful residence in Hamilton Terrace, in the St. John's Wood quarter of London. He has visited this country—the last time in the winter of 1916-17—and taught here, residing generally in Los Angeles when in the United States.

Mr. Shakespeare was born in 1840, so you see that he is not a young man. In 1862 he began a course of study under Molique, but when that master died he con-

tinued his studies under Sir W. Sterndale Bennett, having taken the King's Scholarship at the Royal Academy of Music. In 1871 he was elected Mendelssohn Scholar for composition and pianoforte playing, and went to Leipzig to study. Up to this time he had studied piano, but he soon discovered he had a voice and was sent by the Mendelssohn Scholarship to study in Milan with Lamperti. Returning to England he had a career as a concert and oratorio singer. He was appointed professor of singing in 1878 at the Royal Academy of Music, so his career as a teacher began at least forty years ago.

About your teacher. Unless you feel satisfied that he is exactly the one suited to your needs, you cannot be receiving the full benefit of your lessons; but a real pupil of Shakespeare, with all the Lamperti traditions, should be the equal of any vocal teacher.

Was Mme. Tafel Right?

I read what Mme. Tafel had to say about clothes recently in your paper and would like to know if you think she is right in what she says? Does she say that clothes play an important part just because she makes them, or is it true?

Mme. Tafel is perfectly right in every word that she says about the importance of clothes for the artist, singer or instrumentalist. Of course, this applies to the clothes of women particularly. The first impression of the artist is made upon the audience when she comes out on the stage; if the gown worn is pretty, becoming, or simply smart, there is at once a favorable feeling toward the artist that goes far toward making the success for which every musician strives.

Some years ago it chanced that the writer was in Boston at one of the Friday afternoon concerts of the Symphony Orchestra. The soloist was a Metropolitan Opera favorite. When she came on the stage, a gasp was almost heard from the audience; such an awful dress had never before been seen at any Friday concert! In fact, such a dress

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had hardly ever been seen in any walk of life. It was indescribable, had no color that was tangible, no shape—of course, the lady was stout. Pieces hung down here and there that seemed to have no connection whatever with the garment to which they were attached. What was the consequence? The audience was entirely cold to the singer, all the attention being given to the grotesque costume. Several years later when the writer was again in Boston, the name of this singer was mentioned; imagine the surprise to have the question answered by another: "Will you ever forget that awful dress she wore at the Symphony concert?"

At one of the music festivals held in the autumn, there is a legend that the people of the city and surrounding country never buy or make their dresses until the festival is over. There are morning rehearsals to which admission is a nominal sum, and these rehearsals are largely attended by women who come to see what the latest fashions are, whether sleeves are small or large, or skirts full or skimpy. In the past, many of the singers came almost from the steamer in New York to the festival, and were supposed to have the "very latest" of what was being worn in Europe.

As another instance of the importance of clothes. A certain singer was a great favorite at one of the "festivals." Year after year she was re-engaged. Then came a year when she wore the same dress at the evening concert that she had worn the previous year. That could not be forgiven and she was never asked to sing there again. It is possible that to this day she does not know why her services were no longer in demand. But that is the explanation, she wore the same dress two years in succession!

Who Offered This Prize?

I have been referred to you for information in regard to the \$500 prize offered for the best musical setting to the poem "The Road to France." Kindly send me the desired information at your earliest convenience.

The \$500 prize about which you inquire was offered by the National Arts Club. From the great number of settings received, that by Signe Lund of New York was selected and the prize awarded to her. The song is published by G. Schirmer and has already been sung in public, the first time about six weeks ago at the Wanamaker Auditorium, New York.

WHERE THEY ARE TO BE

Beddoo, Mabel—Washington, D. C., January 30.
Bispham, David—Beaver Falls, Pa., January 25; Pittsburgh, January 26.
Campbell, Ada—Dubuque, Ia., February 14.
Case, Anna—Milwaukee, Wis., March 8.
Cherniavsky Trio—Music Course of Coe College, Cedar Rapids, Ia., March 12.
Clark, Charles W.—New York City, February 8; Boston, February 12; New York City, February 20; Pittsburgh, February 22.
Donahue, Lester—Hopkinsville, Ky., January 24.
Elman, Mischa—Boston, January 27.
Fischer, Adelaide—Hartford, Conn., January 28; Middletown, Conn., January 29; Middletown, Conn., January 30. These three appearances as soloists with the New York Philharmonic Society.
Gabrilowitsch, Ossip—Chicago, January 20.
Galli-Curci, Amelita—Sioux City, Ia., March 11.
Garrison, Mabel—Erie, Pa., January 24; Syracuse, N. Y., January 25.
Gates, Lucy—Washington, D. C., January 25.
Godowsky, Leopold—Long Beach, Cal., January 25; Claremont, Cal., January 26; Riverside, Cal., January 29; San Francisco, January 31; Music Course of Coe College, Cedar Rapids, Ia., March 12.
Hackett, Arthur—Washington, D. C., January 25; Pittsburgh, January 30.
Harrison, Charles—Hopkinsville, Ky., January 24; in Missouri from January 28 to February 2.
Harvard, Sue—Soloist with Trio de Lutèce, Beaver Falls, Pa., February 15, and at Pittsburgh, February 16.
Heifetz, Jascha—Cleveland, February 7; St. Louis, February 8.
Herbert, Victor—Guest conductor, Cincinnati Orchestra, Cincinnati, January 25, 26.
Hinkle, Florence—Middletown, Conn., February 25.
Hubbard-Gothelf—Witherspoon Hall, Philadelphia, January 24; Gardner, Mass., January 29.
Levitzi, Mischa—Cleveland, February 19.
MacDowell, Mrs. Elward A.—Chicago, January 29; Omaha, February 2; Lawrence, Kan., February 4; Parsons, Kan., February 6; Hollywood, Los Angeles, February 13; San Diego, February 20; San Francisco Municipal Symphony Orchestra (MacDowell Festival), February 28.
Melba, Nellie—Pittsburgh, Pa., January 30.
Middleton, Arthur—Cleveland, Ohio, February 3, under auspices of the Board of Education; Pittsburgh, Pa., February 5, with the Mendelssohn Choir of Pittsburgh, in "Elijah"; Lockport, N. Y., February 7.
Miller, Reed—"King Olaf," Lowell, Mass., January 29; Lansford, Pa., February 1; New York City, February 3; St. Cecilia Club, New York City, February 5; Morristown, N. J., February 9; "The Messiah," Watertown, Conn., February 11.
Murphy, Lambert—Boston, February 17.
Murray, Lucile—Newark Auditorium, Newark, N. J., January 31.
Nevin, Olive—Chicago, January 29; Milwaukee, January 30.
Peterson, May—The Young Women's Club, East Orange, N. J., February 15.
Pyle, Wynne—Beaver Falls, Pa., January 25; Pittsburgh, January 26.
Raab, Alexander—Minneapolis Symphony Orchestra, Chicago, January 20.
Rosen, Max—Detroit, February 19; Ann Arbor, Mich., February 15.
Shattuck, Arthur—With Mendelssohn Club, Rockford, Ill., January 24; Chicago, February 3.
Sundelius, Marie—Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25-26; Lowell, Mass., May 7; Nashua, N. H., May 9-10; Evanston Festival, Evanston, Ill., May 30-31.

Tolin, Frieda—Carnegie Institute, Pittsburgh, January 22.

Van der Veer, Nevada—New York City, February 3; "The Messiah," Watertown, Conn., February 11.

Werrenrath, Reinald—Berkeley, Cal., January 24; Sacramento, Cal., January 25; Fresno, Cal., January 28; Los Angeles, January 31; Santa Barbara, Cal., February 1; San Francisco, Minneapolis Symphony Orchestra, February 7 and 10; Tacoma, Wash., February 12; Portland, Ore., February 14; Spokane, Wash., February 16; Salt Lake City, Utah, February 19; Denver, Colo., Denver Philharmonic, February 21; Kansas City, February 26; Marion, Ohio, March 7; Milwaukee, Wis., March 8; Jackson, Mich., March 19; Erie, Pa., March 21; Flint, Mich., March 22.
Zoellner String Quartet—Urbana, Ill., February 21.

Mme. Claussen's Programs

Julia Claussen, mezzo-soprano, now a member of the Metropolitan Opera Company, will give her first song recital of the season in Aeolian Hall, New York, Friday afternoon, January 25. Assisted by Nicolai Schnerer at the piano, she will sing the following numbers:

La Procession	.....	Francck
Chant Hindou	.....	Bemberg
Clair de Lune	.....	Fauré
Fleur jettee	.....	Fauré
O ieslib ti mogla	.....	Tschaikowsky
W'temnoj tschastichje samolk solovej	.....	Gretchaninoff
Sred schumnawo hula	.....	Tschaikowsky
Prenja maloi ribki	.....	Arensky
Skogsdufvors Toner	.....	Merikanto
O Herre	.....	Melartin
Til Majdag	.....	Peterson-Berger
Era Monte Pincio	.....	Grieg
Der Schwermuthige	.....	von Weber
Ich denke dein	.....	von Weber
Unbefangenheit	.....	von Weber
Die drei Zigeuner	.....	Liszt
Midsummer Lullaby	.....	MacDowell
A Maid Sings Light and a Maid Sings Low	.....	MacDowell
Inter Nos	.....	MacFadyen
A Nocturne	.....	Kramer
Exaltation	.....	Pierce

Mme. Sturkow-Ryder's Many Activities

Mme. Sturkow-Ryder has just made six records for the player piano—all by American composers. They

are the etude chromatique, Fay Foster; romance, Alvah Glover Salmon, and four poems, MacDowell.

Mme. Sturkow-Ryder has a whole ambulance company down in Texas, to whom she sends everything she can think of. Her latest gift was a "comfort," which she found time to crochet herself, and which will make a warm steamer rug for some boy. Mme. Sturkow-Ryder says that crocheting is far easier on "piano-hands" than knitting.

Mme. Sturkow-Ryder has written a set of pieces for clarinet and piano, called "Pastels." They are "Imitation," "Serenade," "Scherzetto," "Au point du jour" and "Danse." They will have their initial performance in Chicago, January 23. Charles Lagourgue will play the clarinet, with the composer at the piano.

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Never has a season won more universal approbation than that which is now closing, especially those which have had Mr. Jacchia as conductor.

For the closing week Mr. Jacchia has arranged a series of very brilliant and attractive programs. Monday night he will give his second Wagner program. Ten days ago he demonstrated that Toscanini is not the only Italian conductor who feels and interprets the spirit of Wagner.—The Boston Post, Sunday, July 8, 1917.

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The Philharmonic Society of New York
1917-SEVENTY-SIXTH SEASON-1918
The Philharmonic Orchestra, under Josef Stransky, gave a patriotic benefit concert at the 23rd Regiment Armory, Brooklyn, on October 29th, the entire gross receipts of which were donated to the American Red Cross. On December 4th the Orchestra played for the soldiers at Camp Dix and on December 27th a performance will be given at Camp Upton.
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REVIEW OF NEW MUSIC

HINDS, HAYDEN & ELDREDGE, INC., NEW YORK

Joseph William Lerman:

"At the Zoo," five characteristic pieces for young pianists, carefully fingered and specially edited for teacher and pupil. The names of the pieces are: "Gentle Gazelle," "Wild Hare," "Camel Ride," "Monkey Shines," "King of the Forest." The first one is a graceful and smoothly flowing waltz in F major. It suits the title very well, for it is gentle and good tempered. The second piece, "Wild Hare," is practically a tarantella. Young players will get a better idea of the music from the present title than they could have had from the foreign name usually given to this kind of movement. It is in C. The third piece is in G and also has the 6-8 time signature like the second piece. But this piece is slower and has none of the rapid and flowing phrases of its predecessor. It gives a good suggestion of the jerky motion of riding on a camel. The music is more agreeable than the action it so well describes. "Monkey Shines," is the name of the fourth piece. It is a merry and tripping polka. The name is again well chosen for this pleasing little scherzo in G. The last of the series is appropriately called "King of the Forest," which may mean the lion or the elephant. At any rate the king has a capital march tune to his honor. These five interesting little compositions ought to find their way to every teacher of the piano, for they please and instruct equally well and they are printed in an attractive way, with a title design well suited to the series.

Frederick A. Williams:

"Woodland Sketches," a series of four piano compositions suitable for young pianists who have progressed beyond the rudiments of their art. The names of the pieces are "Gayety," "Round the Campfire," "Huntsman's Chorus," "March of the Wood Nymphs." These pieces have more of the characteristics of études than of dance movements. They will go very well with Bertini and Clementi as a kind of musical relief from the drier studies. "Gayety" is happily named. It has plenty of rhythmic vivacity as well as gaiety of spirit. "Round the Campfire," is an attractive movement in 3-8 time, animated in rhythm, but with a certain plaintiveness resulting from the A minor tonality. "The Huntsman's Chorus" is a vigorous and jolly song in 6-8 march style. It is bound to please the player. The teacher will also be glad to use music that is so well written and free from commonplace phrases. "March of the Wood Nymphs," shows those fantastic and joyful little elves in a happy mood. There is a lightness of touch in this charming march tune which prevents it from being taken for a soldiers' march. It is well named.

Joseph McManus:

"In Arcady," a fanciful ballad by Carolyn Wells, set to appropriately melodious and singable music. The rhythm through this song is very pleasing and the harmonies rich and natural at the same time. The composer was evidently inspired by the spontaneous poem and wrote his music without effort. He keeps the range of the tune within reasonable bounds so that the average voice will have no difficulty in singing it.

Le Roy M. Rile:

"Love's Dream," a song of sentiment with deeply felt and admirably expressed passion. The rhythm of the music is that of the ever popular valse lente, though this is not dance music. A good singer can make this song very effective.

Dr. W. Rhys-Herbert:

"Masonic Responses for the Blue Lodge," a small volume of about 90 pages containing odes, chants, responses, and other music for the forms and ceremonies of the masonic rites. The first half of the book consists of songs in unison with organ or piano accompaniment. The second half consists entirely of male part songs. The book is clearly printed and strongly bound and is of convenient size and shape to fit the pocket without appearing bulky.

Artists Aid War Works

Among the many artists and stage folk who have been prominent in helping the Red Cross drive toward an increased membership, have been several of the most successful young American singers. Mabel Garrison, of the Metropolitan Opera Company, has assisted in the work in New York, as well as in her own home, Baltimore. Miss Garrison has been active in Red Cross and war relief work since the inception of the war and when singing recently at Camp Dodge, Iowa, she became a "U. S. A. War Daddy," adopting an orphan on the recommendation of Captain Russ of the 352nd Infantry. Captain Russ is a cousin of the popular American baritone, Reinald Werrenrath, who has sung so often for the camps and the Red Cross.

Mr. Werrenrath has appeared at so many Red Cross benefits that it would be difficult to enumerate them. He is featuring a new patriotic song, "Flag of My Heart," by Gustave Ferrari, the French conductor, who was brought to this country to conduct "Chu Chin Chow" at the Manhattan Opera House, New York. He sang it for the first time on Flag Day at the big rally held in Crotona Park, New York, also at the Manhattan Opera House for the Metropolitan Ambulance Unit, when the composer accompanied him, and he is singing it on every concert program. In fact, the song has done so much towards inspiring recruiting for the soldiers and the Red Cross that the young baritone was asked by a talking machine company to make a special record of it for patriotic purposes.

Mr. Werrenrath and Olive Kline gave the first joint recital ever held in the huge auditorium which seats 4,000, erected at Camp Dix, Wrightstown, N. J., and aroused such enthusiasm with patriotic songs that the soldiers kept them so late they missed the last train for New York. One of the officers gave the artists the use of his automobile so they could return to the city to fill "service" engagements the following day up the State.

Miss Kline, soprano, commuted between her home town,

Schenectady, and New York, all during the Red Cross drive in order to fill her engagements. Her last concert was given in Schenectady at the Union Church which boasts of a Red Cross chapter making a record in the output of surgical dressings. Miss Kline was the first songstress to give a concert for the sailor laddies aboard ship, appearing on the U. S. Battleship Seattle on October 11, when she lay at anchor in the Hudson River.

Marcia van Dresser, leading Wagnerian soprano of the Chicago Opera Association for the past two seasons, is filling all Red Cross requests. Her most notable appearance was at a benefit given in Brooklyn, N. Y., with the Philharmonic Orchestra at the 47th Regiment Armory when there were over 8,000 persons present. She also assisted at various booths during the last Red Cross campaign.

Both Miss van Dresser and Mr. Werrenrath established records during the Liberty Loan drive, Miss van Dresser selling \$52,600 worth in two hours at the Hotel Plaza, and Mr. Werrenrath selling \$20,750 in twenty minutes during the intermission of his New York recital at Aeolian Hall, November 24, when his friend, John McCormack, started the sale with a \$10,000 subscription.

Lambert Murphy, formerly of the Metropolitan Opera Company forces, has been giving his services in this city and in his home town, Springfield, Mass., as has Elizabeth Gutman, the young Baltimore soprano, known as the Yvette Guilbert of Jewish music, because of her propaganda for Russian and Jewish folk music.

Elsie Baker, contralto, has associated herself with Red Cross work in her native city, Philadelphia, in the various cities she visits on tour, and in New York.

"The Pilgrim's Progress," by Edgar S. Kelley

It is long since so important a new choral work has come from the presses in America as "The Pilgrim's Progress," for solos, chorus and orchestra, by Edgar Stillman Kelley, one of the foremost American composers. Professor Kelley calls the work a "musical miracle play," and has kept the possibility of ultimate stage production in mind throughout, though "The Pilgrim's Progress" undoubtedly will be known chiefly through concert performance. As regards the music, it is a work which deserves only the highest commendation. The composer has caught the true spirit of the fine adaptation of Bunyan's text made by Elizabeth Hodgkinson, and given it a dignified, fitting, and, at the same time, effective musical dress. It is a real masterpiece of choral literature—a work which should be sung by all American choral societies equal to its production. The publishers will be glad to send a presentation copy without charge upon request to conductors of choruses so equipped. There is a long list of soloists, but Professor Kelley, with his usual eye to the practical, has so arranged the work that the solos can be allotted to not more than five artists. Further, in localities where the large instrumental forces of the traditional festival are unavailable, the accompaniment can be played by a moderate sized orchestra; and, by omitting "Vanity Fair" (the second part) and certain indicated passages in the first part, the work may be given in a church with organ and additional instruments ad lib.

"The Pilgrim's Progress" cannot be too highly recommended to choral societies. The one which secures the first performance will do itself a signal honor in honoring the eminent composer.

DETROIT, MICH.

Detroit, Mich., January 16, 1918.

After the holiday lull in concert activities, Detroit made up for lost time by having a week unusually full of good things. Sunday afternoon, January 6, the Detroit Symphony Orchestra gave a "pop" concert at the Arcadia, with May Scheider, soprano, as assisting soloist. In the absence of William Grainger King, who is conducting the orchestra at the Sunday afternoon concerts, Herman Brueckner wielded the baton.

Large Audience Greets Godowsky and Ysaye

Tuesday evening, January 8, the Central Concert Company presented Leopold Godowsky, pianist, and Eugen Ysaye, violinist, in what was termed a joint recital, but which proved to be two recitals on the same evening. Mr. Godowsky gave his program first. It included Schumann's "Carnaval," a Chopin group; etude, op. 36, A flat (for left hand), Blumenfeld; "On Wings of Song," Mendelssohn-Liszt; "Jeux d'Eau," Kavel; humoresque, Godowsky, and marche militaire, Schubert-Tausig. The recital was most satisfying from a pianistic standpoint and was received with much enthusiasm. There were numerous recalls and encores.

Mr. Ysaye began his program at 10.15 and though it was given with the art that has made his name famous, yet he was handicapped by the lateness of the hour and his last numbers were marred by the continuous exit of members of the audience who had not courtesy enough to leave between the groups. It is unfortunate that all of the programs at the Arcadia are too long, for the audiences always grow restless. The program for the second recital was as follows: Suite in D minor for violin and piano, Geminiani; concerto in D minor, No. 2, op. 22, Wieniawski; "Reve d'Enfant," Ysaye; waltz in E minor, Chopin-Ysaye; ballade and polonaise, Vieuxtemps.

Beryl Rubinstein, who assisted Mr. Ysaye in his program, is himself an artist of no small attainments, and shared in the honors of the program.

Stokowski Receives Ovation

Thursday evening, January 10, the Philadelphia Orchestra, Leopold Stokowski, conductor, made its annual appearance at the Arcadia. It was a Tchaikowsky program consisting of the symphony "Pathétique," suite from the ballet, "Casse-Noisette," and the overture solennelle (1812). All of the numbers have been heard here but took on new life and meaning under the magnetic conducting of Mr. Stokowski. Twice during the symphony the entire orchestra arose to respond to the insistent applause and

at the close of the program the audience refused to leave the house until the conductor had been recalled five times while the clapping of hands, stamping of feet and calls of "Bravo" united in making a tumult long to be remembered.

Alma Gluck Heard in Recital

Tuesday evening, January 8, Alma Gluck, soprano appeared at the Armory in a characteristic recital. It was no small evidence to her popularity that, in spite of the concert by Godowsky and Ysaye which took place the same evening, she was greeted by a splendid audience which manifested the greatest enthusiasm.

Rothwell Conducts Detroit Orchestra

Friday afternoon and Saturday evening, January 11 and 12, the seventh pair of concerts was given in the Armory by the Detroit Symphony Orchestra, William Henry Rothwell conductor, with Helen Stanley, soprano, as the assisting artist. The orchestral numbers were Dvorák's symphony No. 5 in E minor ("From the New World"), Liszt's symphonic poem, "Les Preludes," and "March of Homage," from the suite "Sigurd Josafar," op. 56, Grieg. More and more there is growing the conviction that the orchestra is worthy of generous support. The work on Friday afternoon reached a high mark and made a deep impression despite the fact that not twenty-four hours had elapsed since the wonderful concert by the Philadelphia orchestra. The most thrilling number was the Liszt, which was given an inspiring rendition. Mr. Rothwell is to conduct the next pair of concerts.

Mme. Stanley's offerings were two arias: "Je dis que Rien ne m'Épouvante" from "Carmen" and "Depuis le Jour" from "Louise." Her lovely voice was heard to good advantage in both selections and they were given with fine musical and dramatic interpretation.

J. M. S.

Middleton in New York Opera

Once again the fine baritone voice of Arthur Middleton will be heard by New York operatic audiences when this American singer appears in the Chicago Opera season in the metropolis. He will sing the baritone role in Henry Hadley's "Azora" at its New York premiere, as he did recently in Chicago.

LUCY GATES, SINGER-MANAGER, PERFORMS "ROMEO AND JULIET"

Salt Lake City Hears Soprano in Opera of Which She Is the Impresario—Receipts \$5,000 for Three Performances—Her Brother Conducts

Sold-out houses for three continuous performances is the flattering record made by the Lucy Gates Grand Opera Company, in Salt Lake City, January 3, 4 and 5. Five thousand dollar receipts for the venture insured the young prima donna impresario against loss in the costly venture. Costumes from New York, the same that were made in London for Hammerstein's performance for the same opera there, with marked scores by the famous Cini, ruinous priced rehearsals by an orchestra made up from all the city theatre orchestras, traveling expenses for seventy people to three adjoining towns, these brought the expenses dangerously close to the receipts. But so eminently successful were the performances, so crowded were the houses, so enthusiastic the audiences, that the two producers, Miss Gates and her brother, forgot as artists ever do all else in the joy of genuine artistic creation.

Miss Gates was so lovely in face and form, so graceful in appeal, so deeply pathetic and tragic in her acting, that one forgot almost that she was singing, not speaking her lines. More than all, she sang in French, and although the press commented upon this, no one in the audience seemed to find it any handicap. Her "Waltz Song" was pronounced superior to any coloratura singing ever heard in Salt Lake City, while her duets and concerted work generally seemed the natural expression of the playful or the pathetic emotions begotten of her role. Her art not only gripped the audience with profound sympathy, but rarer still, it inspired, as it always does, the best that lay in all her supporting company. Never more truly did she win the comparison of being "the Maude Adams of grand opera" than in this emotional yet delicately appealing role. The balcony scene was exquisitely done, while the "potion scene" left many of her audience in tears. The final tomb scene was so natural a climax, so inevitable, that people would not leave

"FIVE MONTHS WITH THE BRITISH ARMIES"

Elizabeth Parks Hutchinson Talks of Work in Army Camps and Sings Songs the Soldiers Love

When Elizabeth Parks (Hutchinson) cancelled her concert and oratorio engagements last spring, and obtained a leave of absence from her church in Montclair, N. J., to become "Miss Smiles, the friend of lonely boys," behind the lines in Europe, she little realized to what extent her usefulness in this particular line would develop. A recent issue of the MUSICAL COURIER contained a few suggestions of the soprano's own experiences while engaged in this work with "the boys" abroad, told in Miss Parks' natural and vivacious manner, but she modestly said nothing about the numerous letters received from mothers and from the boys themselves, emphasizing the inestimable value of such work. Those who have heard the lovely voice of the singer, and are familiar with her winsome manner, sincere personality and the variety of her gifts, can understand why "Miss Smiles" was able to entertain the soldiers and also to show them how to entertain themselves; likewise why her services as a speaker since her return from abroad in September, 1917, have continuously been in demand. Between her numerous professional engagements, Mrs. Hutchinson is filling in the time with talks on "Five Months With the British Armies," which she intersperses with songs the soldiers love.

This indefatigable worker contributed one week of her services at Camp Devens, Ayer, Mass., recently and arrangements are being made for a part of each week to be given to camps in the vicinity of New York. "I cannot give my services except to the boys themselves in the camp," said the soprano to the writer, but of these she gives freely. At Camp Devens, she gave her stirring talk from 7:30 to 10:00 each evening, and it is scarcely necessary to add that her talks and singing, in every instance, aroused the greatest enthusiasm among the soldiers. They said that part of her success was due to the fact that "Miss Smiles is so obviously happy herself." Informal participation in the program by the soldiers always follows Mrs. Hutchinson's talks and singing in the Camps, and therein lies another gift of the soprano—the ability to draw out latent accomplishments in others. The singer

provides the song requested—ranging from oratorio to ragtime—spontaneously and in her own sunny and captivating manner.

There was on her recent schedule a week of addresses for the Y. M. C. A. drive in New York and vicinity. In November she spoke with great success at the graduation of nurses at the Presbyterian Hospital, Newark, N. J.

She is in demand as a special speaker for Sunday evening services at churches. Recent engagements were at the First Presbyterian Church, Bloomfield, N. J., and at the Second Reformed Church, Hackensack, N. J. In both places, re-engagements were booked. She spoke also at Belleville, N. J., January 10, in the M. E. Church and to the Daughters of the Revolution in Newark. On January 22, she gave her talk and songs before the Music Teachers' Association in Steinway Hall, New York, and on the 25th, will give a Public School lecture under the auspices of the Board of Education; on the 27th, at the Central Baptist Church, Montclair, N. J. All these engagements have been unsought, one hearing having brought about another, and in every case the enthusiasm of the audience has been exceedingly great.

A recent oratorio appearance took her to White Plains, N. Y., to sing in a special performance of Gaul's "Holy City," given in the Memorial M. E. Church, Ralph Grosvenor, organist, and the press opinions following this were very appreciative.

A speaking and singing tour of Canada is pending for the soprano.

New Wachtmeister Compositions

On January 30, the "Treble Clef" Club of Philadelphia, Karl Schneider, conductor, will perform Axel Raoul Wachtmeister's "Fountain Song" for women's voices and soprano solo. Another of the composer's compositions, "The Frozen Grail," for men's voices and piano accompaniment, will shortly be issued by the John Church Company, who has also accepted Count Wachtmeister's new work, "The Taj Mahal," for three part women's chorus and baritone solo with piano or string quintet, flute and harp accompaniment. The song will be in the market about March 1.

Count Wachtmeister has gone to Deer Park, Ala., for several months, during which time he will finish several works, in addition to writing other new ones.

the house till Miss Gates had responded to many curtain calls.

Her supporting company were all good. Especially was the work of David Reese in the difficult part of Romeo a delight. Hugh W. Dougall sang Capulet satisfyingly and the Friar in the hands of Horace Ensign was warmly applauded and deservedly so. Florence Summerhays did excellent work as Stephano, while the chorus and orchestra were more nearly professional than any which have heretofore appeared in local performances.

The State N. E. A. sent thousands to witness the performances and several visiting notables were particularly eager to voice their joy and delight in the whole work.

Professor B. Cecil Gates handled his forces with fine musicianship, proving his claim to equal artistic qualities

enjoyed by his sister, the star-impresario. The scenery was built for the occasion and proved both satisfying and appropriate. Hundreds were turned away at even the first performance as was the case with this company's former ventures.

The Lucy Gates Grand Opera Company has proved that music can be given, enjoyed, and made profitable in Salt Lake City when star, company, and audience know how to achieve this seemingly impossible task.

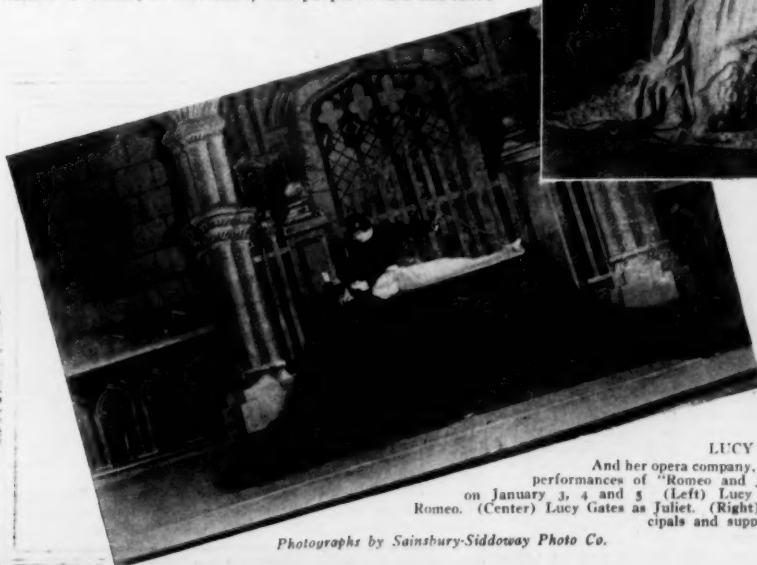
The press reports of the performance were extremely flattering; in fact, unreservedly enthusiastic. In the Deseret Evening News of Salt Lake City, January 4, 1918, the event is alluded to as a triumph. The paper says that Miss Gates' previous activities as a singer-impresario revealed in her "Faust" and "Traviata" performances were big achievements, but that her latest venture overtops them easily. She came through the ordeal with flying colors, according to the News account, and it is emphasized that Salt Lake City music lovers owe her a positive debt. The paper continues: "Miss Gates' Juliet was a rare creation. Her delightful, pure bell-like tones are well fitted to the music of the role, and the famous waltz aria in the opening act was a gem of beauty. The power with which she invested the tragic scenes, too, showed her as the possessor of high dramatic gifts. This was especially noticeable in the Boudoir scene and the closing act."

In the Salt Lake City Tribune, one reads about Miss Gates: "As Juliet, ill-fated by reason of her love for Romeo, of the house of Montague, in long standing feud with the house of Capulet, of which Juliet's father is the head, Miss Gates gave an artistic and intense presentation of the role. Her 'Waltz Song' and her opening duet with Romeo were demonstrations of her power, and she sustained the strength of the role until the end."

Regarding the work of the conductor, B. Cecil Gates, the News remarks: "The orchestra, under Professor Axel Gates, deserves special commendation. The young leader held the whole production well in hand, and the accompaniments throughout were admirable."

The Tribune says of the same gifted wielder of the baton: "The orchestra, under the direction of B. Cecil Gates, played well."

ALLEGRO.



LUCY GATES
And her opera company, which gave three sold-out performances of "Romeo and Juliet" in Salt Lake City, Utah, on January 3, 4 and 5 (Left) Lucy Gates as Juliet and David Reese as Romeo. (Center) Lucy Gates as Juliet. (Right) Conductor B. Cecil Gates, principals and supporting company.

Photographs by Sainshury-Siddoway Photo Co.

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must be referred to the N. F. M. C. executives, Mrs. MacDowell
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VIVIAN GOSNELL, the basso of the evening, in his inspiringly
dramatic rendering of "Why Do the Nations" sung with entire
ease at a tempo which would have been the Waterloo of any
singer with less perfect command of breathing and the art of sing-
ing. For a basso his higher tones were of a melodiousness that
proved something of a surprise, his deepest tones musical.—
The Advertiser, London, Ont., January 2, 1917.

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FRIEDA HEMPEL LOSES DRUM

"The Daughter of the Regiment" Now Safeguards
Valuable Instrument with Chain and Padlock

A visit to Frieda Hempel's dressing room in the Metro-
politan Opera House, New York, would reveal a snare
drum, safely chained and padlocked. The drum is not as
valuable as the precautions would seem to indicate, but the
importance of it justifies the bolts and bars, so to speak.

Miss Hempel is now winning new honors in "The
Daughter of the Regiment," the revival of the sprightly
old Donizetti opera giving New York opera-goers an op-
portunity to hear the soprano in one of her roles most
acclaimed abroad. She has many grateful numbers in the
score, but it seems to be her drum solo that catches the
fancy of the crowd—and Miss Hempel can drum. Her
skill along this line has been acquired by constant practice,
and whenever "The Daughter of the Regiment" is sched-
uled for performances, the best drum-master in the city
is summoned to help Miss Hempel put a little extra polish
on her drum technic.

A new drum was purchased when Miss Hempel first
sang the role in France, and to become better acquainted
with the instrument, she practised up to the last moment.
In fact, she sent for a noted drummer to give her a final



FRIEDA HEMPEL,
In "The Daughter of the Regiment."

lesson in her apartments at the hotel the afternoon pre-
ceding the performance. The landlord listened, and tore
his hair.

Dressed in her dashing uniform, with the cocked hat, and
ready for the gala event, Miss Hempel suddenly discovered
that her drum was missing! Her soldiers went madly forth
on a futile search.

Finally, the drummer of the orchestra came to the rescue
with his silver-trapped drum—which looked the part, any-
way—and the curtain went up.

The lost drum was recovered in time for the second per-
formance, having been unearthed in the darkest corner of
the hotel baggage room, where it was taken by request,
or rather command, of the aforesaid landlord.

Cadman Activities

Charles Wakefield Cadman, who with Tsianina Red-
feather, his concert partner, has just finished a success-
ful tour, in spite of the blizzards and delayed train
connections, is at present enjoying a much needed rest
at his home in Hollywood, Cal. He will return to New
York, and with him Nelle Richmond Eberhart, his
collaborator and librettist for his new opera, "The
Robin Woman" ("Shanewis") about January 25. Re-
hearsals now are in progress for the forthcoming pre-
mière in March, so far as now known. Mr. Cadman
reports with satisfaction the hearty co-operation of the
Metropolitan Opera in an effort to make the new work
a success. The matter of the cast, preparation of the
score for rehearsal, and the plans for the staging and
mise-en-scene were all taken up during his frequent
trips made to the metropolis and when the composer
returns it is expected the opera will be well under way.

His "Thunderbird" suite, played by several American
orchestras last season, is to be published by the Boosey
Company (through arrangements of his publishers
White Smith Music Company) this spring and in this

practical public form it is expected many orchestras
here and abroad will give the work.

The Cadman songs continue to occupy public atten-
tion and among the recent singers of these songs are Mme.
Rappold, Mme. Matzenauer, Paul Althouse, Mme. Jo-
melli, Frederick Gunster and Alma Gluck. The new
cycle, "Birds of Flame," is finding a place on artist
programs, while the less serious songs such as "God
Smiled Upon the Desert," "He Who Moves in the Dew"
and "Love Like the Dawn Came Stealing" are selling
steadily.

It will be interesting to note that "At Dawning" has
been issued by Ditson for the foreign trade and specifi-
cally for the Latin-American countries in Spanish,
French and Italian. Enrico Caruso recently com-
mended it in the translated form. If the South Ameri-
can trade equals that of Northern America one should hear
it in the theatre or in vaudeville and indeed in cabarets.
Even Elgar, who created symphonies and tone poems,
was not averse to having a piece of music ("Salut
d'Amour") strike home to the man on the street. And
so "At Dawning" is a parallel case.

Support America's Artists—Says Gaylord Yost

Gaylord Yost, head of the violin department of the
Indianapolis (Ind.) College of Musical Art, is the au-
thor of the following appeal for a declaration of musical
independence and support of America's artists:

A new era is dawning upon this great nation—America. It is
the era of real independence for we have learned that in the future
we shall produce in our own doorways most of the things we have
heretofore depended upon our neighbors to supply. For years the
creative and executive musical artists of America have laboriously
striven to prove that America has a musical soul but unfortunately
our public has failed to recognize the fact. It is now time to de-
clare our musical independence and in the future let every Ameri-
can vow eternal loyalty, not alone to the government and its
industries, but also to our musical artists. Let us discard the opera
glasses and turn an unprejudiced eye upon those close at hand
who are singing the song of the nation's soul. Support America's
artists. (Signed) GAYLORD YOST.

Giuseppe de Luca's First Song Recital

Giuseppe de Luca, baritone of the Metropolitan Opera
Company, will make his American debut as a song recitalist
at Carnegie Hall, New York, on the afternoon of February
10. Until the present, Mr. de Luca's activities in the
United States have been restricted to his operatic appear-
ances. At his recital, he will sing a program which in-
cludes a group of French songs by modern composers, a
group of Italian songs, a group of English songs, and two
operatic arias from little known bel canto operas. Many
different composers are represented in his program, which
offers a variegated fare to the concertgoer. Those who
know his preeminent vocal ability in opera will be glad to
hear him in another field, which he, no doubt, will grace
equally well.

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Brahms as a Formalist

"With Beethoven the form seems the inevitable outcome of the idea, as all first rate vitalized form should; with Brahms the ideas are plainly manufactured to fit the form," says Ernest Newman in his book on Richard Strauss. "The supposed necessity for pacifying this traditional monster is visible on page after page. It cramps Brahms in the making of his themes, which often show the most evident signs of being selected mainly because they were easily 'workable.' This in itself is a mark of imperfect command of form; we should never smell the lamp in a work of art. Or, to vary the analogy, though a cathedral has to be begun with scaffolding, he is a clumsy builder who leaves pieces of the scaffolding still visible in the completed structure. A picture, as Sir Joshua Reynolds said, should give us the impression of being not only done well but done easily. In Brahms the labor, the calculation, are often too apparent. We can overhear him muttering to himself, 'Now I must have my theme in augmentation, now in diminution; now I must fit A into B—with what other end in view, indeed, did I make them both variants of the arpeggio of the same chord? Now I have reached my double bar, and I must flounder about more or less helplessly, for a moment or two, till I get into my swing again,' and so on. The whole movement, of course, is not made up of cold calculations of this kind; but there are enough of them to prove that Brahms was a slave to his form instead of being master of it, and to make it impossible to place him in the same category with Beethoven."

Louis Siegel a Busy Violinist

Louis Siegel, who ranks among the most successful violinists heard in this country, was born in Indiana, but left his native city early to take up his musical studies at the Conservatory of Liège, Belgium. He also studied in Belgium under Eugen Ysaye, who took such an active interest in the young man's career that he personally directed the orchestra at Siegel's debut in Brussels. During the year of Siegel's debut he traveled more than fifty thousand miles, an extraordinary achievement for so young an artist journeying to and from concert engagements. Siegel's first tours took him through France, Belgium and Italy, and were followed by a Scandinavian tour. He has appeared with



LOUIS SIEGEL AND PABLO CASALS.

nearly all of the leading orchestras of Europe, and recently appeared with the New York Philharmonic Orchestra, under the leadership of Josef Stransky, when he played the Bruch concerto and scored a great success. Siegel's fame as a violinist is much better known in the European countries than it is here, as he has spent most of his time abroad.

This past summer Mr. Siegel was the guest of Pablo Casals, at his beautiful home in Spain. The enclosed snapshot shows the two artists going over the war news. While in Spain, Mr. Siegel filled a number of engagements, among others with the orchestras in Barcelona and Madrid. His success was so great that he was commanded to appear at the palace to play before King Alfonso.

Mr. Siegel has already played a great many engagements this season and is booked to appear before a number of the leading societies throughout the country.

Art and Disreputability

Must one kiss the paint from the lips of a courtesan before he can smear it on a masterpiece? To thrill the world, must one have first answered the call of the wild passion? Must one even deny himself comradeship, lest Genius, with her hair down her back, refuse to dwell with him. Is the great refusal of the artist the refusal to be respectable? The temptation to be historical upon this subject is great, but it must be sternly resisted. A presentation of facts in parallel columns, by which it becomes evident that Shakespeare the courtier and good businessman is hardly ranked below the wild rake Marlowe; that Fra Angelico was not by virtue of the regularity of his existence a lesser artist than Cellini; or Beethoven than Wagner; or Wordsworth than Byron; or Jane Austen than George Sand; or Jenny Lind than Grisi; could easily weary the reader's patience, but what would it prove? Tennyson liked his tea with the Queen (oh, hallelujah! kindly pass the milk!), and Tennyson certainly lacked

subtlety; but Browning was the greatest diner-out in London, and it can hardly be said to have blunted his perceptions. Rossetti murdered himself with drugs; but would William Morris have been a more amazing influence upon his time if he had led a less impeccable life? Which is the more remarkable novel, Clarissa Harlowe or Tom Jones?—The New Republic.

TORONTO ORCHESTRA RESUMES

Is Received Enthusiastically—Mrs. Beach Fêted in Canadian Musical Circles

Toronto, Canada, January 14, 1918.

Mrs. H. H. A. Beach, of Boston, was given a reception at the Canadian Academy of Music, the hosts being Mrs. (Col.) A. E. Gooderham, at whose home Mrs. Beach was staying during her visit to the city. During the evening a number of Mrs. Beach's songs were sung by Mrs. Douglas Raymond, soprano, and Douglas Stanbury, baritone, and the same composer's cantata for women's voices, "Sea Fairies," was given by the women's chorus from the Women's Music Club, under the direction of Peter C. Kennedy. In addition we had two movements of a Haydn quartet played by the Academy String Quartet, and a group of violin solos by Vera Barstow, the very gifted violinist.

Academy String Quartet and Mrs. Beach

The second concert by the Academy String Quartet (consisting of Luigi von Kunits, first violin; Arthur Ely, second violin; Alfred Bruce, viola, and Leo Smith, cello) was held with Mrs. Beach, pianist, assisting. With the exception of the opening number, Haydn's quartet op. 77, the program consisted entirely of Mrs. Beach's compositions, namely, three songs sung by Mrs. John Macdonald, soprano, four songs sung by Douglas Stanbury, a prelude and fugue for piano, brilliantly played by the composer, and the quartet in F sharp minor, op. 67.

In all these compositions Mrs. Beach displayed remarkable inventive power, and great versatility of expression. Her songs are most grateful for the voice, are original and tremendously effective. The quintet, which received an admirable presentation, is a composition of splendidly sustained character, beautiful melodies, fine rhythmic flow, and a most picturesque allotment of musical matter for each instrument. The work created a really profound impression.

First Symphony Concert

On Friday evening, the 11th inst., the first symphony concert by the newly revived Symphony Orchestra under the leadership of Frank S. Welsman was given, the audience being large and enthusiastic. These concerts have been so missed during the three years when they were abandoned

owing to war conditions, that many people had keen appetites for this, the highest class of musical fare, and they were not disappointed at what was offered them. The chief number was Tchaikowsky's sixth symphony, others being Cherubini's overture, "Anacreon," and some lighter pieces by Grieg, MacDowell and Dvorák.

The orchestra gave an excellent account of itself, playing with fine balance of tone and sweeping precision. Mr. Welsman has done wonders with it since rehearsals began some weeks ago.

Ada Navarette, who appeared here with the Boston Grand Opera Company in October last, sang "Caro Nome" from "Rigoletto" and the "Mad Scene" from "Lucia." She is a brilliant singer of superb attainments, and was received with every expression of delight. W. O. F.

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SHATTUCK STIRS KANSAS CITY

Second Appearance with Symphony Orchestra Attracts One of the Largest Audiences of the Season

Reports to the MUSICAL COURIER state one of the largest houses of the season, and unreserved enthusiasm on the part of the audience marked the second appearance of Arthur Shattuck as soloist with the Symphony Orchestra in Kansas City on January 8, Carl Busch conducting. Shattuck played the Tchaikowsky B flat minor concerto, which he will play also in Baltimore on February 15.

These brief critical comments confirm the report of Mr. Shattuck's success:

The dominating feature of the concert was the Tchaikowsky concerto in B minor (Arthur Shattuck, soloist). Mr. Shattuck has a commanding style. To a work interwoven with the memories of other great pianists, he brought a sound musicianship and an absence of egotism that added to the concert's dignity and splendor. He has the distinction due to the case of accuracy. He seems not to see the conductor, but their mutual confidence resulted in a performance that got very close to the tragic soul of the great Russian. The audience was larger than for the other concerts and far more demonstrative.—Times-Star, Kansas City.

Two features stood out in sharp relief. . . . The second was the appearance of Arthur Shattuck, one of the most gifted and sincere of American players.

Mr. Shattuck does not need the notoriety of demonstrated patriotism to emphasize his qualities as an artist. His art in itself is sufficient to win the approval of any musical audience.—Kansas City Journal.

Eleanor Spencer in Ensemble Playing

Eleanor Spencer, the pianist, played with the Baltimore String Quartet at the Peabody Institute, Baltimore, on January 8. The work was the Schumann E flat piano quartet, and in this, her first appearance as an ensemble player in America, Miss Spencer achieved the same distinctive success which always has been hers as a soloist on both sides of the Atlantic. Miss Spencer, who devotes part of her time between engage-



ELEANOR SPENCER,
Pianist.

ments to coaching a few advanced pupils at her new studio, 45 West Thirty-ninth street, New York City, is busy with ensemble and recital work. On January 2 she played with the Sinsheimer String Quartet at White Plains, N. Y., and will play with them again on February 2 in New York City. On January 27 she will be the soloist at a Globe concert in New York, and on February 4 she is engaged for a joint recital with Louise Homer at one of the Morning Musicales at the Bellevue-Stratford, Philadelphia.

Ethelynde Smith's Coast-to-Coast Tour

At the advice of railroad officials, and owing to the difficulties in reaching places on time to fulfill her engagements, Ethelynde Smith has decided that it will be best for her to postpone until next season all her southern bookings for January and February, those which will not permit a postponement being cancelled. Since in all probability the transportation situation will be cleared up by spring, Miss Smith is going ahead with her plans for a coast-to-coast tour in April and May. Many of her appearances will be re-engagements, and include many cities in Kansas, Colorado, Wyoming, Montana, etc., en route, and in the Northwest.

MacDowell Club Notes

Among the events scheduled to be given at the New York MacDowell Club during January and February are included a recital by the Societe des Instruments Anciens on Sunday evening, January 27; a talk on "Success in Our War Aims" by Norman Angell, economist and internationalist, February 5; and on February 12, a performance of "Adelaide" will be given with David Bispham as Beethoven, Edith Randolph as Frau Fadinger, Idelle Patterson as Clara, Philip Spooner as Franz, Kathleen Narelle

as Frau Sepherl, and Marie Narelle as Adelaide. This work will be immediately followed by a performance of "Moonshine" with Austin Strong as Popo, Theodore E. Steinway as Toto, Henry Clapp Smith as Dodo, and Harry Bennett as Soso at the piano.

John Bland's Successful Career

John Bland, choirmaster of Calvary Episcopal Church, New York, began his professional career as organist and choirmaster of St. John's Church, Carlisle, Pa. Later, he was appointed musical director of Dickinson College, also at Carlisle, where for five years the standard oratorios and symphonies were performed under his direction.

The fortunate possessor of a beautiful natural tenor



JOHN BLAND,
Organist and choirmaster.

voice, Mr. Bland at length forsook his organ and conducting work in Carlisle, and came to New York to study vocal art. His success in the metropolis was so pronounced that after only one year of study he succeeded Evan Williams as tenor soloist of All Angels' Church.

Later he went to Munich and London for further vocal

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study, and made many successful tours of England and America, singing in concerts, recitals and oratorios.

In 1906, Mr. Bland accepted the position of tenor soloist at Calvary Episcopal Church, New York. In 1909, he accepted the tempting offer to succeed Lacey Baker as organist and choirmaster at the same church, which position he still holds.

During his professional activities in New York, which cover an uninterrupted period of seventeen years, Mr. Bland has established an enviable position in the musical life of the metropolis. The Calvary choir of fifty men and boys, under his able guidance, has always enjoyed a reputation second to none in the United States. Their programs are not confined to the English school, but comprise ancient and modern German, Russian and French as well. Mr. Bland's extraordinary choir has been engaged by the Metropolitan Opera Company to sing in "Parsifal" and other operas during the past four years.

Aside from his duties at Calvary Episcopal Church, Mr. Bland will devote all of his spare time to teaching. One of his artist pupils, Adele Braden, soprano, will appear in recital at Aeolian Hall, New York, early in April.

Sybil Vane Joins Hippodrome

"From Mission Hall to Covent Garden" is the way one of Sybil Vane's English interviewers heralded the tiny Welsh soprano, when she made her sensational debut in London four years ago as Gretel in Humperdinck's "Hänsel and Gretel."

Seldom outside of novels do dramatic sopranos have such a sensational rise into fame as that of this pocket prima donna. Six years from the time when she stood, a child in gingham frock, singing her heart out in the little mission chapel at Cardiff, Wales, she was lying in her bed in London, surrounded by masses of flowers, telegrams, notes and newspapers containing glowing accounts of her appearance the night before as Gretel in "Hänsel and Gretel." She had arrived, an operatic star over night.

Miss Vane, who made her debut on Monday with Charles Dillingham's "Cheer Up!" in the songs "Queen of



SYBIL VANE,
Soprano.

the Nile" and the "Cockatoo Song," is not altogether a stranger to Hippodrome audiences, for she has appeared at a number of Sunday night benefit concerts with Sousa's band and on every occasion the program was halted while she sang encore after encore. It is therefore under happy auspices that she joins the big show.

A report of Miss Vane's first appearance with the Hippodrome will be given in issue of the MUSICAL COURIER of January 31.

Buckhout Sings Twice

On January 11, Mme. Buckhout was soprano soloist at a concert at the Tremont Presbyterian Church, New York. She sang a program entirely by American composers, all the songs being dedicated to her. The composers were Christian Kriens, Bernard Hamelen, Claude Warford, Ward-Stephens and Laura S. Collins. Mme. Buckhout's spontaneous and delightful singing brought her rounds of applause, and gave great pleasure to the large audience.

On January 16 occurred her weekly "Composers' Recital of Songs," and this date was unique in that the twenty-one songs sung were all dedicated to Mme. Buckhout. The commodious and handsomely appointed Buckhout studios were filled with people, many professionals being among the throng. Such well known composers as Huss, Warford, Treharne, Gilberté, Maley, Kriens, Rubner and Kramer appeared on the program. Gladys Grove played accompaniments for all the songs.

Charles W. Clark's Eastern Engagements

Charles W. Clark has completed arrangements for concerts in New York on February 8, and in Boston on February 12. Both of these concerts to be given jointly with Arthur Chattuck, the pianist. On his return to New York, Mr. Clark will sing for Arthur Hartmann at his recital, February 20. Following Mr. Hartmann's concert, Mr. Clark will go to Pittsburgh for a recital on February 22.

Breeskin Recital Postponed

Elias Breeskin, the young violinist who possesses one of the finest instruments in the world (a Rougemont-Stradivarius made in 1703 and purchased at a bargain for \$16,000), gave a performance at Troy, New York, the other night to a capacity audience. After an exceptionally brilliant performance of the Bruch concerto, as Mr. Breeskin was bowing himself off the stage, some one shouted, "Gosh, what a fighter you'd make for Uncle Sam!" Mr. Breeskin is over six feet, a very athletic young man who has won medals at basket-ball and other sports, so the remark was not out of place. Incidentally, he has been put into the second class by the Draft authorities and when the call comes to serve his country, he will be ready and glad to do his bit, even though it means giving up his beloved violin for a time.

Owing to the Garfield Fuel Order, Mr. Breeskin's New York recital has been postponed to Saturday afternoon, February 2.

Paul Dufault in New York

Paul Dufault, the well known tenor, who has been spending most of the past few years in wide travels all over the world, has returned temporarily to New York and will spend the balance of the season here, particularly for the purpose of arranging a new repertoire for his next summer's tour in Australasia and the far East generally. In the meantime, Mr. Dufault will put in the next few months at his New York studio, coaching and teaching repertoire to his class of devoted pupils, and he will vary this work with occasional concert performances in the United States and Canada, principally during January and February. Mr. Dufault's studio is at the Wellington Hotel, Fifty-fifth street and Seventh avenue.

Oliver Denton at Palm Beach

Oliver Denton, the American pianist, whose recital last week in New York met with excellent comment from the press, left on January 18 for Palm Beach, Fla. However, the pianist does not expect to spend much time idling in the "smart" resort, inasmuch as he will fill several important engagements which resulted from his trip to the South last year. Upon his return in two weeks, he will enter upon a busy season, which is being booked for him by his new manager, Daniel Mayer, Times Building, New York City.

Florence Easton's Role of "Stage Mother"

Florence Easton, the soprano who created so very successfully the leading role of the Metropolitan Opera Company's production of "St. Elizabeth," was asked recently if she thought having children of her own in reality had an influence on her beautiful portrayal of the role of "stage mother."

"I hadn't thought of that," she quickly responded. "I do believe that a woman's experience at home with her own children might be of some influence on the behavior of stage children. For instance, you will recall that Elizabeth had two little tots. The children cast for the part were at an age that made it rather difficult to impress them



FLORENCE EASTON,
Soprano.

with the seriousness of the part. One little girl especially for the first few rehearsals would continually giggle—and at the wrong time. After being reprimanded several times to no avail, I took her aside one day and tried the usually successful method of appealing to her imagination—children, you know, are veterans when it comes to imagining things. So I asked her whether she would laugh if her own papa went to war. Her big blue eyes darkened as she replied that she wouldn't. I explained that she must think of her stage papa as being her real one, and when he kissed her good-bye and went away on his horse, she might never see him again. "Think how terrible it would be," I ended, "if you were never to see your own." It worked like magic. At the next rehearsal she had sobered and two or three times her eyes looked a bit dim. I thought, however, it was my imagination in full play. But not so. After she had finished she came over to me and whispered sweetly: 'I very nearly cried that time.'

MME.

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THE FOUNDATION OF IDEALS

By Daniel Bonus, B.M.

Author of "Musical Psycho-Pedagogy."
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Musical interpretation, in its most complete sense, in its every phase and purpose, reveals to the careful thinker and observer a natural law. This law is not of man's making, but has been uncovered, through the ages, by means of Nature's work. Neither is it necessary to consult learned scholars nor to investigate formidable volumes to be convinced of the truth of this law.

Look at the nearest tree! What significance is there in the appearance of the leaf? A manifestation of the life at the root of the tree! Listen to the bird as it bursts forth in song! To what may we attribute its apparent enthusiasm? To an expression of the great mystery of life within its little breast. What is every manifestation of natural force? A mysterious, compelling power bringing out latent resources; causing that which has been hidden to be suddenly given forth and thus made visible or audible.

The law is always the same, operative in all the arts, and musical interpretation must conform to it if it would be genuine and effective. This law may be summed up in the three words, "From Within Outward," three words that speak of the direction that all musical phenomena follow, resulting in skill, power and ability. Here is implied that human spark, commencing in the center of being, coming to the surface and made manifest by outward signs. These signals or signs, as it were, reveal the life within, the direct evidence of those forces superior to man himself.

The condition within the performer is the key to the entire situation. Every movement he makes, every change of tone quality, every detail involved in the performance, becomes merely an outward effect of this inner condition. To improve performance, therefore, we must look within; we must scratch beneath the surface and discover the mental and emotional causes of those actions that bring about artistic accomplishment.

Goethe says: "The human figure cannot be understood merely through observation of its surface; the interior must be laid bare, its parts must be separated, the connections perceived, the differences noted, action and reaction observed, the concealed, constant and fundamental elements of the phenomena impressed on the mind, if one wishes to contemplate what moves before our eyes in living waves as a beautiful whole."

True, it is possible to produce actions and tones that are not influenced by definite mental and emotional conditions, but such attempts are not to be considered worthy of the term, interpretation; they are more accurately described by the expression, mechanical imitation. One may faithfully imitate the movements of some artist for years; again, a desperate and determined struggle may be made to imitate the artist's tone and mannerisms, but such attempts invariably fail to duplicate the artist's interpretation. Imitation is a snare and a delusion that causes artificiality and cold mechanism, resulting in failure and discouragement; it subdues personality and allows inherent ability to be squandered in useless effort.

What, then, may be substituted for imitation? Can the performer be given definite directions to aid him in bringing out his hidden powers? Is it possible for a student, already enslaved by the imitative habit, to throw off the shackles and begin anew with a true ideal of interpretation? To all of these questions a very emphatic affirmative answer may be given, provided he will throw himself enthusiastically into the task of learning for himself what it means to interpret. Imitation, as the term is herein used, does not refer to details of position, etc.; these must be imitated to a certain extent in every branch of musical endeavor. Such imitation is imitation in mechanism or action, not interpretation. To interpret means to think and to feel, to follow the spontaneous call of one's being, to produce something original and worthy, to reflect one's character in work, to give an art expression that is natural and inspiring, resulting in a genuine stimulus to one's personal power and an uplifting influence upon those about us. Human beings, whether they play, sing or speak, must be aroused and stimulated from within, from the very center of being; merely to manipulate from without is to adopt a plan that is applicable only to machines or those unfortunates devoid of intelligence.

The time for establishing a foundation for such ideals is at the very beginning. Even a child in the early stages of musical training may be taught that his inner self must speak through his tone. It is essential for young and old alike to realize that the development of musical powers rests upon that which they make their very own, in mind and heart. The more we develop within, the greater will be the resulting accuracy, power and beauty of tone. The meaning is simply stated in that old saying that "we get out of a thing just what we put into it."

The mental impression that we receive from the printed signs and symbols precedes and regulates that which is given out. The thinking calls up an emotional response and this influences the quality of the tone. Printed music may indicate forte, piano, crescendo and diminuendi, but there is a vast number of fine distinctions in shading and tone quality, for which no signs have ever been invented; in fact, such effects could not be indicated by any conventional set of signs or signals. The elements that enter into these minute differences are so close to each personality, so much a part of individual taste and discrimination, that they cannot be set down by printed signs; they do not permit definite translation any more than the gurgle of a pleased infant can be represented by the written word. They can only be appreciated by being heard, these indescribable changes of quality that seem to emanate from the life of the performer. And yet, these unprinted elements govern all artistic interpretation. They are distinct from mere sounds and may be said to have a characteristic meaning of their own. They express that which sound by itself cannot give, even though these changes and shadings are directly associated with sound. There can be no tone quality without sound, but sound is too frequently heard without changes of quality. What a contrast between a succession of cold, barren tones, a mere repetition of the

sounds indicated on the page, and the same, given with as much depth of feeling as possible controlled by the will of the performer! The sounds in each case may be identical in pitch, but the impressions resulting from the two ways are very different.

So, we logically find three divisions in musical performance that require attention and development:

1. Attention to sounds, representing ideas in pitch, produced by clear, definite thinking.
2. Changes of tone quality, directly associated with sounds, giving a separate meaning, such changes being made without altering the pitch; produced by depth of feeling, sincerity, response of the emotions to the thinking.
3. Movement or action, the means of bringing out thought and feeling. Requires self-control, power of will, direction of hands, fingers, muscles, etc., as the case may be.

Quoting again from Goethe, we read: "Interpretation is subjected to treatment which we would divide into the spiritual, the sensuous and the mechanical. The spiritual develops the subject according to its inner relations, it discovers subordinate motives; the sensuous treatment we should define as that through which the work becomes thoroughly comprehensible to the senses, agreeable, delightful and irresistible through its charm. The mechanical treatment, finally, is that which works upon given material through any bodily organ, and thus brings the work into existence and gives it reality."

Sounds, quality and movement, while distinct from each other, must operate in sympathy and complete co-ordination. They must act as a unit at the same time that each expresses something that the others cannot give. When they are naturally combined, they seem to grow, one out of the other, from a central root or source, causing a musical expression that is both forceful and beautiful.

To Fritz Kreisler

Good enemy and gallant Austrian,
Aiming more near our hearts a keener blow
Than bayonet wound to make our lifeblood flow—
By the great meaning of American
The mob is not American, nor can
The fangs, that gnash her starry garment, so
Impugn our vow of "proud punctilio"
To fight our fight in reverence for Man.

Artist and legal alien on our shores,
Art knows no law of enmity, nor breath
Of rancor; more than your mad emperors
Your magic wins dominion, where beneath
The wreck of temples and the din of wars
Your bridge of cord spans the gulf of death.
Percy MacKaye, in the New York Evening Post.

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